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6 - 12 september
Amsterdam

INTERNATIONALE

GAUDEAMUS MUZIEK

WEEK

INTERNATIONAL

MUSIC WEEK



THE INTERNATIONAL GAUDEAMUS MUSIC WEEK 1999

The International Gaudeamus Music Week 1999
is organized with the support of :

Dutch Ministry of Education, Culture and Sciences.

Amsterdam Foundation for the Arts

NPS (Dutch Broadcasting Foundation)

The Canada Council for the Arts

The SOCAN Foundation

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The winner of the Gaudeamus Prize 1999 will be announced
on Sunday 12 September at 15.00 hrs. in Felix Meritis.

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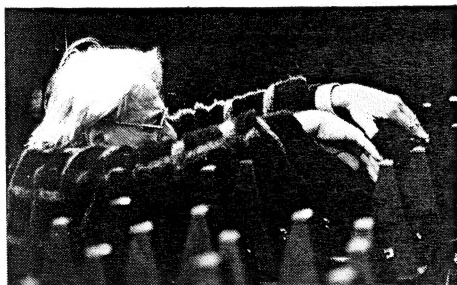
THE GAUDEAMUS FOUNDATION

The Gaudeamus Foundation was founded by Walter Maas in 1945 to promote contemporary music and, more specifically, to encourage young composers. Now, more than fifty years later, Gaudeamus has grown into an significant international center for new music. Among its many activities, the Foundation organizes numerous concerts in cooperation with other organizations and festivals in The Netherlands. Gaudeamus has also developed extensive contacts with music institutions in various countries, leading to exchange programmes and performances abroad by Dutch ensembles.

Gaudeamus also organizes a number of recurrent activities in The Netherlands. One of the oldest events is the International Gaudeamus Interpreters Competition, which has taken place since 1963. With this competition Gaudeamus aims at stimulating young instrumentalists and vocalists to become more involved with contemporary music. Since 1970 the competition has been held in Rotterdam, organized in cooperation with the Rotterdam Arts Foundation. This competition is unique in that it is not restricted to a specific instrument. All instrumentalists and vocalists may participate, including ensembles of up to twelve performers. In contrast to other competitions, the participants are free in their choice of works they present, on condition that these have been composed after 1940 and that at least two Dutch works are included. The age limit of participants is 35 years. The competition is now held once every two years. The next competition will take place from 17 to 24 October 1999 as part of the Rotterdam Music Biennial. Special focus will be given to the violin and viola, and this event will include many sideline activities on various aspects of performing contemporary music. The renowned violin player Irvine Arditti will be one of the jury members, and will also perform during this Biennial.

Each year Gaudeamus organizes several workshops, such as the International Young Composers' Meeting. In addition, each December the "Days of Netherlands Music" is organized in cooperation with NPS Radio and several other Dutch institutions.

Gaudeamus also organizes festivals for special occasions, such as the "Ligeti Festival" for the composer's 65th birthday, the "Darmstadt in the 50s" festival, the "Modèles Sonores Festival", which featured the early years of electronic music, a "Klaus Huber Festival", a "Xenakis Festival", "The Acousmatic Experience", which was devoted to electronic music, and a festival on Indonesian music. This Year Requiem for a Millennium - festival new spiritual music - is organized from 7 till 15 November.



Thanks to the cooperation of many publishers and recording companies, the Gaudeamus Foundation has acquired an extensive library collection of contemporary music scores and contemporary music records, tapes and compact discs. Moreover, the Foundation has compiled sizeable composers' files, including biographical information and compositional analyses. Twice a year the Gaudeamus Foundation issues an international information bulletin in English. This bulletin includes, in addition to information about the foundation, news on competitions and festivals, plus a concert agenda of contemporary music performances throughout the world. The bulletin is also available through the internet at <http://www.gaudeamus.nl/>

Gaudeamus is a member of the International Music Council (IMC), the European Conference of Promoters of New Music, the European Jazz Network, the International Association of Music Information Centres, is secretary of the Dutch section of the ISCM, and the Dutch Association of

Electroacoustic Music Producers (PEM) and VAMP (Union of Contemporary Music Venues).

For its international reputation in promoting contemporary music Gaudeamus was awarded the UNESCO IMC Music Prize in 1991.

INTERNATIONAL GAUDEAMUS MUSIC WEEK

The yearly International Gaudeamus Music Week focuses on music by young composers. In 1947 the Gaudeamus Music Week was initially devoted to Dutch composers, but soon thereafter the Music Week was opened to composers worldwide. Each year new works by composers are presented, with emphasis on composers younger than 35 years. In 1988 the maximum age was lowered to 30 years.

Until 1977 the Music Week included a composers' competition, with scores selected by a jury of internationally reputed composers. Between 1977 until 1983 this composers' competition was cancelled, and entries were only possible in annually changing categories for soloists and ensembles. Then in 1984 the composers' competition was reinstituted, with the prizes now limited to a single Gaudeamus Prize. This prize consists of Dfl 10,000 as a commission for a composition for a small ensemble. The commissioned work is then performed during the Gaudeamus Music Week the following year. In addition, the winner of the Gaudeamus Prize is invited to give lectures at the Zwolle Conservatory.



Kumiko Omura & Geoff Hannan

Past winners of the Gaudeamus Prize:

- 1984: Mauro Cardi (Italy)
- 1985: Unsuk Chin (Korea)
- 1986: Uros Rojko (Slovenia)
- 1987: Karen Tanaka (Japan)
- 1988: Michael Jarrell (Switzerland)
- 1989: Richard Barrett (UK)
- 1990: Claus-Steffen Mahnkopf (Germany)
& Paolo Aralla (Italy)
- 1991: Asbjorn Schaathun (Norway)
- 1992: Jörg Birkenkötter (Germany)
- 1993: David del Puerto (Spain)
- 1994: Richard Ayres (UK)
- 1995: Jesús Torres (Spain)
& Michael Oesterle (Canada)
- 1996: Régis Campo (France)
- 1997: Hang Zou (China)
- 1998: Kumiko Omura (Japan)
& Geoff Hannan (UK)

Until 1991 an additional feature of the Music Week was the performance of works by wellknown older composers. However, at present the International Gaudeamus Music Week almost exclusively focuses on composers up to 30 years of age, and has thus become a unique event devoted to young people's new music.

Scores for this year's International Gaudeamus Music Week were accepted in the following categories: chamber orchestra, chorus, and chamber ensembles up to 16 musicians.

This year we are presenting more than seventy works by composers from sixteen countries, including thirteen works from The Netherlands. Of these compositions, twentythree were selected by the jury to compete for the Gaudeamus Prize, and six works will receive their first hearing. The following pieces were selected to compete for the Gaudeamus Prize 1999 by a jury

consisting of Ron Ford (USA/The Netherlands), Martijn Padding (The Netherlands), Michel Redolfi (France) and Michael Smetanin (Australia):

Chamber orchestra:

Uljas Pulkkis (1975, Finland), *Encanto* (1998, 9-10')
Damien Ricketson (1973, Australia), *Just Below Nausicaa* (1998, 14')
Nara Shin (1970, Korea), *Melange* (1998-99, 11')

Chamber music:

Michel van der Aa (1970, The Netherlands), *Between, for percussion quartet and tape* (1997, 17')
Juan Pablo Arias Centeno (1968, Spain), *Ruido de L'âme... (ars temblorosa)* (1998, 14')
Rochus Aust (1968, Germany), *London Poems II* (1997, 8')
Joanna Bailie (1973, U.K.), *Waning* (1998, 7'20'')
Matthew Burtner (1970, U.S.A.), *Portals of Distortion, for nine tenor saxophones* (1998, 16')
Donnacha Dennehy (1970, Ireland), *Traces of a Revolutionary Song for Brass Ensemble* (1998, 11')
Donnacha Dennehy (1970, Ireland), *Junk Box Fraud, for amplified ensemble & tape* (1997, 12'30'')
Sebastian Fagerlund (1972, Finland), *Element, for 8-channel tape (A-DAT)* (1998, 5')
Scott Edward Godin (1970, Canada), *Flavour!* (1998, 10')
Bryn Harrison (1969, U.K.), *Hijos del aire* (1997, 17')
Sam Hayden (1968, U.K.), *dB[II-VII]* (1998, 25-30')
Tiziano Manca (1970, Italy), *Ondine* (1998, 5')
Ned McGowan (1970, U.S.A.), *Moonrise* (1998, 10')
Julia Miller (1969, U.S.A.), *Bluu* (1998, 10')
Mauro Montalbetti (1969, Italy), *Studio sul Narciso nero, for ensemble* (1996-97, 8')
Toek Numan (1971, The Netherlands), *Il Giocoliere Errante* (1998, 16')
Damien Ricketson (1973, Australia), *Ptolemy's Onion* (1998-99, 18')
Matthew Shlomowitz (1975, U.S.A.), *Remembering beginning* (1998, 11')
Jummei Suzuki (1970, Japan), *Le Départ pour quatre instruments* (1999, 7')
Leilei Tian (1971, China), *Zhan Zidu (The punishment of Zidu)* (1998, 11')
Nadir Vassena (1970, Switzerland), *Tryplich-Crucifixion* (1998, 13')

Unfortunately last year, the Dutch Radio Chamber Orchestra was unexpectedly not available for performance during the Gaudeamus Music Week. The works specifically orchestrated for chamber orchestra by **Alex Hills**, **Robin de Raaff** and **Andrea Viganì** are rescheduled at this year's International Gaudeamus Music Week. These compositions also compete for the Gaudeamus Prize 1999.

Alex Hills (1974, U.K.), *Parallels Antithetic*

Robin de Raaff (1968, The Netherlands), *Der Einsame im Herbst*

Andrea Viganì (1970, Italy), *Fondamenta Nuove*

The Works by **Damien Ricketson** and **Nara Shin**, selected for the 1999 competition, were unfortunately refused for performance by the conductor of the Radio Chamber Orchestra. We will try to get them performed in later years.

Other works are programmed in this year's Music Week include:

- works by Gaudeamus Prize winners
- works by Canadian composers, presented in cooperation the Esprit Orchestra from Canada.
- works for accordion played by the Acco Land duo
- works by prizewinners of the International Young Composers Meeting in Apeldoorn 1999
- works by members of the jury



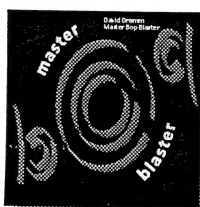
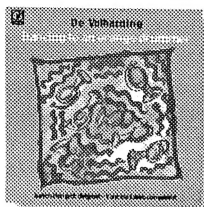
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composers from the Netherlands*

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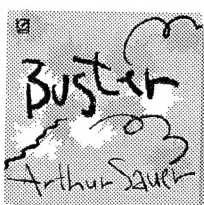
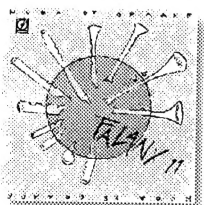
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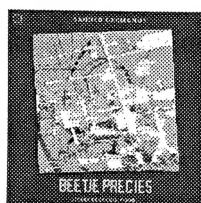
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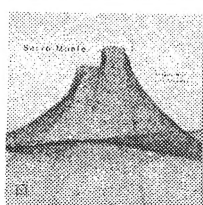
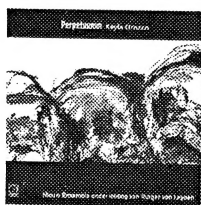
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WORKSHOPS AND LECTURES

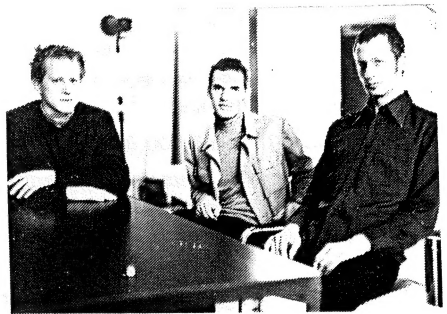
Workshops by members of the jury, 10.00 - 12.00 hrs at the Gaudeamus Foundation
Tuesday 7 September Friday 10 September, 10.00 - 12.00 hrs at the Gaudeamus Foundation.
Discussions about the performed works led by Ron Ford, Martijn Padding, Michel Redolfi and Michael Smetanin.

Workshops and lectures by musicians or composers, 14.00 - 16.30 hrs, at De IJsbreker:
Tuesday 7 September: new music for accordion by Acco Land duo
Wednesday 8 September: lecture by Alex Pauk, conductor of the Esprit Orchestra.
Thursday 9 September: Helen Bledsoe and Anne La Berge, quarter tone flutes
Friday 10 September: Vladimir Tarnopolski, new music in Russia

NIGHT OF THE UNEXPECTED - *Music without a millennium problem*

It will take a little getting used to, but in a few months the term 20th-century music will no longer be synonymous with new or contemporary music. After the stormy developments of the 60s and 70s, it seems as if developments in contemporary music have gradually settled down, especially in The Netherlands. Although occupying a marginal position, contemporary music has been able to establish a place for itself in musical life, with concert series, ensembles, commissions, and even a small audience. Does this mean that not much will change in the next millennium? Or may we expect a break with music of the previous century?

Whatever the case may be, it's clear that a number of current social developments will influence contemporary music. Technological developments have entirely changed the relationship between composer, performer and listener. Writing notes on a sheet of music paper is no longer the only way of creating music. The development of electronic music instruments means that Stockhausen's old ideal of composing sound can now be realized. In this process it's almost natural that the composer and the performer are



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one and the same person. Moreover, computers contribute to a far-reaching globalization, with Internet giving us access to concerts. Via interactive computer programs and CD-roms listeners can even influence the resulting product. In Europe the change into a multi-cultural society also has far-reaching consequences. Although it may be an interesting question if The Netherlands will produce a Peter Schat of Moroccan or Surinam descent, in any case it's clear that this aspect will also influence contemporary music. And it certainly influences how we look at contemporary music itself.

If we cling to what we have considered to be new music during the last half of this century, chances are that we will not notice such developments. What's exciting is that significant changes in music often come from unexpected corners. Innovations often do not fare well in the official music world, with its operas, afternoon performances and symphony orchestras. More often than not changes develop outside academic performance circles, in informal small halls, squatters' quarters and discos. It's these developments we want to highlight in The Night of the Unexpected in this year's Gaudeamus Music Week.

The Night of the Unexpected is thankful for the financial support it has received from the Manitoba Arts Council in Canada.

Toru Takemitsu Composition Award

Tokyo Opera City Concert Hall : Takemitsu Memorial, which opened in September 1997, is committed to creating a lively environment for new collaborations and fresh interpretations of existing repertoire. At the same time, under its Artistic Director **TORU TAKEMITSU** (1930.10.8-1996.2.20), the Concert Hall has been stimulating a new generation of composers to create composition since 1997. Judges for the first three years are Dutilleux (1997), Ligeti (1998), and Berio (1999). We are delighted to announce the details of the second three seasons.

Judges:

Louis Andriessen for the year 2000

Oliver Knussen for the year 2001

Joji Yuasa for the year 2002

Judgement:

Those works appointed after the preliminary screening will be performed at the Tokyo Opera City Concert Hall : Takemitsu Memorial, and the award of the year will be decided by the judge following the performance.

Prize: Cash award Yen 3,000,000 - each year

Qualifications: Any person, regardless of nationality, who is not more than 35 years old at the end of the year his/her application is made.

Deadlines:

For 2000: 30 November 1999

For 2001: 29 September 2000

For 2002: 28 September 2001

Entry: Free

© For further information and application form, please contact;

[**Toru Takemitsu Composition Award**]

Tokyo Opera City Cultural Foundation
3-20-2 Nishi-Shinjuku, Shinjuku-ku, Tokyo
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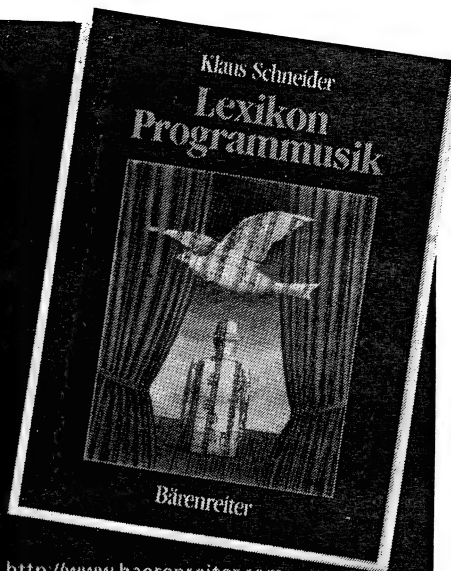
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PO Box N690, Grosvenor Place, Sydney, NSW 1220 AUSTRALIA



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Monday

6 September. De IJsbreker, 12.30 hrs.

Chris Paul Harman (1970, Canada) *Procession burlesque* 18'

Ana Sokolovic (1968, Canada) *Géométrie sentimentale* 10'

Claude Vivier (1948-1983, Canada), *Zipangu* 15'

Esprit Ensemble (Canada)

Alex Pauk - conductor

The Esprit Ensemble is comprised of members of the Esprit Orchestra.

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CONCERT I

Monday

6 September. Felix Meritis, 20.30 hrs.

Mauro Montalbetti (1969, Italy)

Studio sul Narciso nero 8' *

Jummei Suzuki (1970, Japan)

Le départ 7' *

Christina Viola Oorebeek (1944, The Netherlands)

una Cicala innamorata 10' ^

Intermission

Kumiko Omura (1970, Japan)
(winner Gaudeamus Prize 1998)

Chiaroscuro 10' ^

Geoff Hannan (1972, U.K.)
(winner Gaudeamus Prize 1998)

Spindrift 8' ^

Joanna Bailie (1973, U.K.)

Waning 7' * ^

Nieuw Ensemble

Micha Hamel - conductor

Ernest Rombout - Oboe

^ world premiere

* Nominated by the international jury for the Gaudeamus Prize

CONCERT II

Tuesday

7 September. De IJsbreker, 12.30 hrs.

Akemi Naito (1956,Japan)

Sanctuary

Louis Andriessen (1939, The Netherlands)

Overture to Orpheus

Luciano Berio (1925,Italy)

Sequenza XIII

Miguel Ruiz (1964,Spain)

Endimion y la luna

John Zorn (1953,USA)

The road runner

Mario Pagliarani (1963,Italy)

Apparizione di Franz Schubert fra le onde

acco land:

Claudio Jacomucci & Anne Landa - accordion

Tuesday

7 September. Paradiso, 20.30 hrs

Toek Numan (1971, The Netherlands) *Il Giocoliere Errante* 16' * a.

Pablo Arcent (1968, Spain) *Ruido de l'âme* 14' * a.

intermission

Alex Hills (1974, U.K.) *Parallels Antithetic* 9' (*1998) b.

Scott Edward Godin (1970, Canada) *Flavour!* 10' * b.

intermission

Alex Pauk (1945, Canada) *Concerto for Harp and Orchestra* b.

Chris Paul Harman (1970, Canada) *Axle* 12' b.

a. Asko Ensemble (Netherlands)

Ilan Volkov - conductor

b. Esprit Orchestra (Canada)

Alex Pauk - conductor

Erica Goodman - harp



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^ world premiere

* Nominated by the international jury for the Gaudeamus Prize

CONCERT IV

Wednesday

8 September. De IJsbreker, 12.30 hrs.

Ron Ford (1959,USA/TheNetherlands)

Salome Fast a.

Robert Aitken(1939,Canada)

Plainsong c.

Alexina Louie (1949,Canada)

From the Eastern Gate b.

Colin McPhee (1900-1964,Canada)

Nocturne 10' a.

a. Esprit Ensemble

Alex Pauk - conductor

b. Erica Goodman - harp

c. Robert Aitken - flute



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CONCERT V

[advertentie 1/2]

Wednesday

8 September. Beurs van Berlage, Yakult Hall, 20.30 hrs.

Alexina Louie (1949, Canada)

Shattered Night, Shivering Stars 18' a.

John Rea (1944, Canada)

Vanishing Points 15' a.

Leilei Tian (1971, China)

Zhan Zidu 11' * b.

intermission

Bryn Harrison (1969, U.K.)

Hijos del aire 17' * b.

Tiziano Manca (1970, Italy)

Ondine 5' * a.

Robert Aitken (1939, Canada)

Berceuse (for those who sleep before us) 17' a.

a. Esprit Orchestra (Canada)

Alex Pauk - conductor

Robert Aitken - flute

b. Ensemble Amsterdam Conservatory

Harry Sparnaay - conductor



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^ world premiere

* Nominated by the international jury for the Gaudeamus Prize

CONCERT VI

Thursday

9 September. De Ijsbreker, 12.30 hrs.

Michel Redolfi (1951,France)

Jazz, d'après Matisse 22'

Maartje ten Hoorn (1957,TheNetherlands)

Stradivari's dans a.

Michael Smetanin (1958Australia)

Notiscordadime b.

Maartje ten Hoorn (1957,TheNetherlands)

Naharra

Magnus Robb (1970,U.K.)

Summoning Dawn c.

a. Maartje ten Hoorn - violin

b. Helen Bledsoe - flutes

c. Ayelit Harpez - voice

Thursday

9 September. Bimhuis, 20.30 hrs.

Rochus Aust (1968, Germany)

London Poems II 8' * a.

Donnacha Dennehy (1970, Ireland)

6 Traces of a revolutionary song 11' * c.

Matthew Burtner (1970, USA)

Portrals of distortion 16' * b.

Intermission

Sam Hayden (1968, U.K.)

dB[I-VII] 25' * ^ d.

- a. Brass of the Moving Image
- b. Saxophone Ensemble
Ed Bogaard - conductor
- c. Rotterdam Philharmonic Brass
Hans Leenders - conductor
- d. Steamboat Switzerland

^ worldpremiere

* Nominated by the international jury for the Gaudeamus Prize

Friday

10 September. De IJsbreker, 12.30 hrs.

Michel Redolfi (1951,France) *Portrait of Celea with Double Bass*

Maartje ten Hoorn (1957, The Netherlands) *Diverse* a.

Maartje ten Hoorn (1957, The Netherlands) *Bugle*

Martijn Padding (1952 Netherlands) *Man on the Mountain* b.

Paul Termos (1952 Netherlands) *1991* b.

a. Wolter Wierbos - trombone

b. LOOS

Friday

10 September. Paradiso, 20.30 hrs.

Uljas Pulkkis (1975,Finland)

Encanto 9' *

Robin de Raaff (1968, The Netherlands)

Der Einsame im Herbst

intermission

Andrea Vigani (1970,Italy)

Fondamente Nuove 19' (*1998)

Elena Kats-Chernin (1957,Australia)

Clocks 20'

Radio Chamber Orchestra

Peter Eötvös - conductor

^ world premiere

* Nominated by the international jury for the Gaudeamus Prize

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Klangforum Wien

Sylvain Cambreling

Robert Ashley Ensemble

DJ Depth Charge

Greedy Fingers

DJ Tom Tyler

Tosca (Huber/Dorfmeister)

Dorfmeister und Geier

DJ DSL

Friday

10 September. Bimhuis, 22.30 hrs.

The night of the unexpected

Music without a millenium problem

A surprise show live electronics, improvisation, rock music, installations, sound art and interactive electronics with musicians including:

Lori Freedman

Günter Christmann

intermission

Edwin van der Heide & Kaffe Matthews

Radian

intermission

TONK

This year will feature "The Fences Show" by the American EnglishDutch group TONK. Their presentation demonstrates a mixture of composed and improvised music.

"The Fences Show" is a swirling music review, with Broadway-like compositions written specifically for this occasion combined with music by composers ranging from Duke Ellington to Brian Ferneyhough.

Saturday

11 September. Stedelijk Museum, 15.00 hrs.

Michel van der Aa (1970, The Netherlands) *Between* 17' * a.

Sebastian Fagerlund (1972, Finland) *Element* 5' *

Pierre Jodlowski (1971, France) *Dialog / No Dialog* 10' b.

Julia Miller (1969, USA) *Bluu* 10' *

Donnacha Dennehy (1970, Ireland) *Junk box fraud* 12' * c.

a. The Hague Percussion Group

Micha Hamel - conductor

b. Anne La Berge - flute

c. International Ensemble

Taco Kooistra - conductor

^ world premiere

* Nominated by the international jury for the Gaudeamus Prize

Saturday

11 September. Felix Meritis, 20.30 hrs.

Claus-Steffen Mahnkopf (Germany)

Illuminations du brouillard (1. Satz) 8' a.

Ned McGowan (1970, USA)

Moonrise 10' * b.

Claus-Steffen Mahnkopf (Germany)

Illuminations du brouillard (2. Satz) 8' a.

Jörg Birkenkötter (Germany)

ins weite... 17' a.

Claus-Steffen Mahnkopf (Germany)

Illuminations du brouillard (3. Satz) 8' a.

intermission

Nadir Vassena (1970 Switzerland)

Tryptich-Crucifixion 13' * a.

Damien Ricketson (1973 Australia)

Ptolemy's Onion 18' * a.

a. MusikFabrik (Germany)

b. Ned McGowan - flute

^ world premiere

* Nominated by the international jury for the Gaudeamus Prize



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Sunday

12 September. Felix Meritis, 15.00 hrs.

Gaudeamus Prize 1999

Announcement of the winner

Uzong Choë (1968,Korea) *San* 14' a.

Ian Willcock (1959,U.K.) *GRAVE* 8' ^ a.

Andrew Toovey (1962,U.K.) *Come and Go* 10' a.

Intermission

Announcement of the winner by Henk Heuvelmans

Maja Solveig Ratkje (Norway) *Waves* 2 b.

Kate Neal (1972,Australia) *Sink* b.

Felix Profos (1972,Switzerland)
Untitled (loud melodies and chords) b.

Yasuko Yamaguchi (1969,Japan) *Positions* b.

David Damm (1961,USA) *Encoding Brian* 15' bc.

a. MusikFabrik (Germany)

b. De Ereprijs

c. David Damm - live electronics

^ world premiere

* Nominated by the international jury for the Gaudeamus Prize

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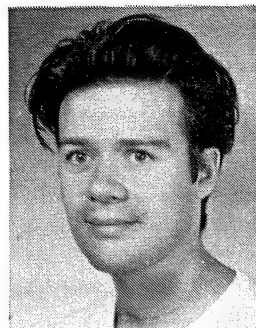
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COMPOSERS

Michel van der Aa *Between*

Michel van der Aa, born in The Netherlands in 1970, attended the Royal Conservatory in The Hague, studying music engineering and composition with Diderik Wagenaar, Gilius van Bergeijk and Louis Andriessen. In 1993 he founded a recording company specialized in contemporary music. He has composed instrumental, orchestral, vocal and electronic works, as well as music conceived in collaboration with artists in other disciplines. In 1994 a scholarship from the Fonds voor de Podiumkunsten enabled him to participate in the International Dance Course for Professional Choreographers and Composers in Wakefield, England. In April and May 1996 *Staring at the Space* was performed, a full-length work for orchestra and ten dancers, commissioned by the Swedish Norrköping Symphony Orchestra, and conceived in collaboration with choreographer Philippe Blanchard. During the 1997-98 season he was composer-in-residence of The Hague Percussion Group. Michel van der Aa has received commissions from The Hague Percussion Group, VPRO Television Broadcasting, the Ives Ensemble, the New National Theatre Tokyo, the Richard Alston Dance Company London, the Maarten Altena Ensemble, Annelie dé Man, Harry Sparnaay, the Swedish Norrköping Symphony Orchestra, and the PFS Ensemble. The principal publishers of his music are Tala Music and Donemus.



Between (1997)

Inspirational for the formal structure of this piece was a multi-layered ivory ball, a special handicrafted object dating back to the Chinese Qing dynasty. This ivory ball is carved in multiple layers, each layer a freely movable, independent ball with openings cut into it. *Between* is about musical events taking place within other events, a fictive journey along the diameter of a multi-layered ball. The structures are cut open to insert other structures into the main form. The piece consists of parts, cut open and surrounding the fifth middle part: A B C D E D C B A. Inserts can be found at all levels: in the formal structure of the parts, in details such as timbre switches, and in the rhythmic structures.

The sounds on the tape are edited percussion sounds. The most important editing is the cutting open of the reverb made by a percussive sound: a vacuum appears in which the percussionists play a fragment of their musical material. Only five pitches are used. Parts with pitch are alternated with parts that are mainly played on membranophones.

Between was commissioned by the Fonds voor de Scheppende Toonkunst and written for The Hague Percussion Group.

Robert Aitken *Berceuse (for those who sleep before us)*

Noted for his outstanding interpretations of classical repertoire and extraordinary insight into contemporary music, Robert Aitken is one of the most vital and respected musicians in the world today. Born in Nova Scotia, Aitken began his flute studies at the age of nine in Pennsylvania and later continued with Nicholas Fiore at the Royal Conservatory of Music in Toronto.



Following shorter periods of study with Frederick Wilkins and Julius Baker in New York, he met the eminent French flutist and pedagogue Marcel Moyse, whom he considers his major teacher. In 1964 he received a Canada Council grant which enabled him to study in Europe with Jean-Pierre Rampal, Severino Gazzelloni, Andre Jaunet and Hubert Barwahser.

As a testimony to his talent, Robert Aitken became principal flutist of the Vancouver Symphony at nineteen years of age, and co-principal flutist of the Toronto

Symphony (under the direction of Seiji Ozawa) at twenty-four.

In addition to the Order of Canada award, Aitken has been a prize winner at the Concours International de Flûte in Paris, the Concours International de Flûte pour la Musique Contemporaine at Royan, and was awarded the Canada Music Citation, the William Harold Moon Award, and the Canadian Music Medal, all for his dedication to Canadian music at home and abroad. His more than forty recordings and videos on such prominent labels as BIS, Koch International, CBC, CBS-Sony, Denon, FSM and Simax enjoy world-wide distribution.

Among Aitken's professional accomplishments are four summers at Rudolf Serkin's Marlboro Music Festival and three at the Stratford Music Festival.

Berceuse was commissioned by Esprit Orchestra in 1991 with a grant from the Canada Council. It was premiered on 23 March 1992 by Esprit and Robert Aitken (flute). At that time Aitken wrote the following: "In writing *Berceuse*, the intention was to write a binary form piece, very much in the tradition of one of the foundations of the contemporary flute repertoire, the *Piece de Concours* of the Paris Conservatoire. These works are generally between seven and ten minutes in length with a slow-fast relationship, and often a cadenza of considerable virtuosity joining the two sections together. In *Berceuse* I was thinking of the balance between the Chinese Yin and Yang, with the first part expanding outwards through the use of open harmony and natural harmonics, and the second being very intense and contained through the use of closed chordal positions. The relentlessness of the rhythm gradually breaks down into what John Cage might call "Korean unison". It is through this disintegration of the ensemble that the flute is finally able to break free into the refuge of the opening, uplifting harmonics."

"It is with sincere thanks that I would like to express my gratitude to Alex Pauk, Alexina Louie and Esprit Orchestra for convincing me to write this piece. The dedication is to the memory of my father, who passed away on 24 January 1991, and the many other members of my family, friends and associates who sleep before us".

Louis Andriessen *Overture to Orpheus*

Louis Andriessen (1939) comes from a musical family, the size of which equals the Bach family. His first lessons were with his father, Hendrik Andriessen; later he studied with Kees van Baaren and Luciano Berio. Today Andriessen is one of the most important Dutch composers. Through both his music and his social engagement he has influenced and changed Dutch musical life more than any other composer of his generation.

At the Royal Conservatory in The Hague he is a mentor to many native and foreign young composers. His music, composed for a whirlwind of unusual settings, and for which he has received various awards, is regularly performed in the United States and in many European countries. In 1993 he was awarded the prestigious 3M Music Award. In 1994 a series of

performances took place at the Amsterdam Music Theatre of his opera *Rosa*, with a libretto by cineast Peter Greenaway. Another series of performances of this opera was staged in 1998.

Overture to Orpheus is a version of an harpsichord work. The accordion sound creates a flow of rhythmical consonant resonances which develops in several sections. Shadows of Monteverdi, small intervals, from modal to tonal scales.



Pablo Arcent *Ruido de L'âme ... (Ars temblorosa)*

Pablo Arcent (1968) was born in Ponferrada, Spain and graduated from the Real Conservatorio Superior de Música in Madrid. Since 1985 he has attended various national and international seminars in order to broaden his career as a composer, studying with composers such as Luis de Pablo, Cristobal Halffter, Luigi Nono, Francisco Guerrero, H. Lachermann, E. Nunes and Tristan Murail. His piano performances of Stockhausens's *Klavierstücke* and works by Nono, Sciarrino, Lindberg and Grisey have deepened his knowledge of 20th-century music. He has also been greatly influenced by the recently deceased French philosopher, Gilles Deleuze. In 1994 he was selected by the Comité International de Lecture at IRCAM in Paris. It was at this center that he started working with computer-assisted compositional techniques.



Among his most recent works are *La Ciudad del Tiempo* for piano, four percussionists and five stringed groups, and *Ruido de L'âme ... (Ars temblorosa)* for fifteen instruments and sound spatial projection in real time.

Ruido de L'âme ... (Ars temblorosa)

'El ruido' - noise - is not just a blunt measurement of a degree of disorder. It is also a state of the clashing of matter capable of acting and suffering simultaneously. Music has always based its possibility of meaning (and even its ability to fascinate) on a dosage of noise 'injected' into a consonant state or rather into a logical process. All interference must always be a temporary and passing phenomenon whose only function is magnetic, vectorially polarized time. Noise is dissonance, passing, sensitive (arsis), but may also be any brief impulse of energy (stroke, accent, attack) meant to dissipate into entropic, polarized, directional time.

'L'âme' - soul - is the highest integrated state of matter we are able of perceiving. Traditionally, the harmonic principle - as the only way of integrating music, not in a logical but in a physical or 'biological' sense - has been almost exclusively focused on the most immediate musical parameter: pitch. The tremendous increase in the amount of music and performance abilities in the 20th century allows us to extend the harmonic principle further than we ever dreamed of: the harmonization of time, rhythm, speed, intensity, colour, movement, space ... I refer to this phenomenon as poly- or holographic writing. This type of writing is characterized by different parameters as authentic dimensions of a complex space-time system. These dimensions are not just merely independent 'channels' meant to withstand information, as with some kinds of music

in our recent past, rather they constitute a net of extremely versatile and changeable interconnections. In a holographic discourse, different dimensions behave in a homophonous way, that is, a basically identical content circulates through all parameters (redundancy or interamplifications system). El tremblor= - tremor - is the natural state of 'holographic musical matter'. In short, it is the writing of emotion, perhaps the phenomenon towards which the evolution of any writing is inevitably oriented. This work is dedicated to my dearest friend, Fuencisla Escribano.

Rochus Aust *London Poems II*



Rochus Aust (1968) was born in Recklinghausen, Germany. He studied at the Staatliche Hochschule für Musik in Trossingen, Germany and at the Royal College of Music in London, England. He has been awarded grants from the German Music Council, DAAD (German Academic Exchange Service), Siemens Kultur Programm, Märkischen Kulturkonferenz and others. Aust creates sound installations, composes and gives performances with

which he has toured throughout Europe, southeast and central Asia and Japan. Currently living in Cologne, Germany, his recent works include visual chamber music, video performances and Internet projects.

London Poems II (1997) is a visual chamber music work with a polyrhythmic structure. This structure is found both in the music and in the visual realisation. The slide projectors are amplified, but the musicians are not. The piece is conceived as having four streams, - parts of a city with many differences. Each stream is a more or less abstract story with its own rhythm, colour, images, sound and musician.

Musicians and slide projectors should be placed in a row, with the audience placed behind the musicians. This way the musicians are both performers and audience members.

Joanna Bailie *Waning*

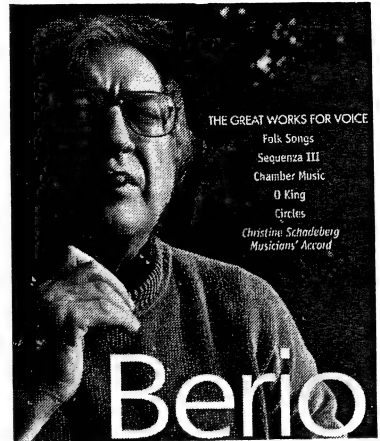


Joanna Bailie (1973) was born in London. She completed a degree in music at the University of Newcastle- upon-Tyne, majoring in composition under the tuition of Roger Redgate. In 1995 two of her works were selected by the SPM and she won a scholarship from the Countess of Munster Musical Trust to study privately with Richard Barrett. She has been living and working in Holland for the past three years, spending a year studying sonology at the Royal Conservatory, while continuing privately with Barrett. Her pieces have been performed at the Tumult Festival in The Hague, the Sonic Acts Festival in Amsterdam, and during the 1998 Gaudeamus Week. Performers have included the Nieuw Ensemble, the Icarus

Ensemble, guitarist Seth Josel, and The Hague Percussion Group.

Waning (1998) is the process of becoming less. The piece consists of three sections, the second being a rough retracing of the first and the third part bearing the same relationship to the second. Effectively, the piece becomes a paler imitation of itself as it grows higher in register and as the instrumental trills - the most characteristic aspect of the musical material - become increasingly weary and repetitive. This piece was written for the Nieuw Ensemble during their Young Composers' Workshop in 1998.

Luciano Berio was born in Oneglia, Italy. After studies with Ghedini at the Milan Conservatory, he worked for the Italian Broadcasting Corporation from 1953 until 1960, when he founded the Studio di Fonologia and directed a concert series under its name. He has taught in America at Tanglewood, Mills College and Harvard University, and in Europe at Darmstadt and Dartington; from 1965 to 1971 he was a member of the composition faculty of the Juilliard School in New York. He ran the electro-acoustic department of IRCAM in Paris from 1973 until 1980; in 1981 he founded tempo Reale, an institute for new music, in Florence. In 1982 he became Musical Director of the newly founded Regional Orchestra of Tuscany. In 1984 he was Artistic Director of the Maggio Musicale in Florence.



One of the most prolific and influential composers of the late twentieth century, Berio has received many commissions, prizes, and honorary degrees. In 1988 he became an Honorary Member of the Royal Academy of Music, London. He has also been awarded the prestigious Siemens Prize. He has composed for voice, symphony orchestra, music theater, and solo instruments, as well as exploring electronic and digital processing of sound, and has also transcribed and adapted works by composers ranging from Monteverdi to Mahler, and collaborated with major Italian literary figures including Italo Calvino and Umberto Eco.

Sequenza XIII

Berio wrote his first accordion solo work after having used it in several orchestral works (*Outis*, *Il Re in Ascolto*, *La Vera Storia*, *Chemin II*, *El Mar (la Mar)*). The lyrical character of the piece, it's also titled chanson makes the instrument fading in and out different and contrastant texture, from a simple melodic line to chaotic tremolos. *Sequenza XIII* is an important point in the contemporary accordion literature.

C. Matthew Burtner *Portals of Distortion*

C. Matthew Burtner (1970) is currently a doctoral composition fellow at Stanford University and the Center for Computer Research in Music and Acoustics (CCRMA). His compositional work is guided by an interest in natural acoustic processes and a focus on music as the synthesis of imagination and environment. A native of Alaska, he studied philosophy at St. Johns College, music composition at Tulane University (BFA 1993), and computer music at Iannis Xenakis's Center for the Study of Mathematics and Automation in Music (CEMAMu) and at the Peabody Institute of Johns Hopkins University (MM 1997). From 1996 to 1998 he was composer-in-residence at the Banff Centre for the Arts, Simon Fraser University in Vancouver, and the Audiovisual Institute in Barcelona.



Burtner has written for a wide variety of ensembles and media, and has received numerous prizes and grants for his work. His music, commissioned by performers such as soprano Phyllis

Bryn-Julson and pianist Mark Markham, the Spectri Sonori Ensemble, MiN Ensemble, the Peabody Trio, and the Quiescence Dance Ensemble, has been performed throughout the United States and Europe, as well as in Japan, Canada, Australia, China and Brazil. Two recordings of his music are available, including *Incantations* on the German DACO label (DACO 102), and a newly released solo recording, *Portals of Distortion*, on Innova Records (Innova 526).

Portals of Distortion (1998), for nine tenor saxophones, explores concepts of sonic fissure and the inherent chaotic acoustic aspects of the instrumental sound. The piece is part of an ongoing compositional project, the *Metasaxophone Project*, in which a new saxophone performance practice has been systematically developed with the help of computer technology. Inspired by his work with electro-acoustic composition, *Portals of Distortion* approaches the nine instruments as a sound synthesis system, exploring the multiplicity contained within sound. This multiplicity is not merely psychological but manifests itself physically in the form of multiphonics or "meta-resonances", the splitting of the air column in different ways through unconventional fingerings, air pressures, and interactions of conflicting signals within the body of the instrument. In particular, the piece utilizes a technique of instrumental magnification to explore the interchange between unity and multiplicity. By holding the aural lens closely to the saxophone, a fragmentation of the instrument's sound is revealed. By representing this phenomenon with nine independent parts, the ear of the listener is metaphorically pushed closer to the instrument, and a larger sound is formed from multiples of a smaller version of itself.

The compositional approach used in *Portals of Distortion* was inspired by the glacial movement of ice in northern Alaska; cracks in the slowly shifting landscape open to reveal darkness and turbulent waters beneath. 20th-Century Music wrote about this piece: "There is a horror and beauty in this music that is most impressive."

Uzong Choë San



Uzong Choë (1968), born in Seoul, Korea, first studied composition and music theory at Seoul National University, and then continued his studies at Mozarteum in Salzburg and at the Conservatoire National Supérieur de Musique in Paris. He is currently working in Seoul. His works have been performed in Seoul, in Amsterdam during the Gaudeamus Music Week 1996, and at the ISCM World Music Days 1998 in Manchester.

San

San is a Chinese-Korean word meaning "scattered", "dispersed", or "spread". In traditional music this word is used for a genre named "San-jo", and has a negative meaning, something like "broken music" or "disheveled

music". What is meant is that this music has nothing to do with refined music or music pursuing the aesthetical ideals of the time. Rather than using any materials or techniques belonging to this traditional music genre, in this composition I have tried to understand the spirit of the music implied in the meaning of the word *San*.

Donnacha Dennehy Junk Box Fraud & The Traces of a Revolutionary Song

Born in Dublin, Ireland, Donnacha Dennehy (1970) studied at the Royal Irish Academy of Music and Trinity College. With the assistance of a Fullbright scholarship he pursued graduate studies in music composition at the University of Illinois with William Brooks, Herbert Brün

and Salvatore Martirano. He also undertook further studies in computer music at the Institute of Sonology in The Hague and at IRCAM in Paris. He now lectures in music technology at Trinity College Dublin, and is a founding member of the Crash Ensemble. Among other prizes and awards he has won the Kate Neal Kinley Prize in the creative arts and a Presser Music Award (USA). He was a finalist in the International Edvard Grieg



Composition Contest in Norway in 1995 with his *Begobs* for piano, subsequently distributed on CD by Norwegian Radio. In 1996 he won third prize at the XV Concorso Internazionale Luigi Russolo for his tape piece *Metropolis Mutabilis*.

Recent commissions include a new piece involving electronics for Orkest de Volharding of Amsterdam, scheduled to be premiered in October 1999; *Pluck, Stroke & Hammer* for the Vanbrugh Quartet and Hugh Tinney; *The Traces of a Revolutionary Song* for London Brass; and a piece for string quartet and electronics, which will represent Ireland in the EBU's celebration of the new millenium on January 1st, 2000.

During the past year his music has been performed in concerts and festivals in Dublin, Cork, Saarbrücken, Chicago, London, Antwerp, Brussels and Mexico City.

Junk Box Fraud (1997) is dedicated to the memory of Salvatore Martirano (1927-1996), a man who made nonsense of the distinction between "low" and "high" art. The piece is both a celebration of junk and an inquiry into our relationship with technology. The fraud resides in the fact that in the end our thoughts and our impulses cannot be explained comprehensively within a mechanistic framework.

The Traces of a Revolutionary Song

The revolutionary song in question is *La Marseillaise*, written in 1792, which has since become the French national anthem. The example of the French revolution was a strong impetus for those involved in the 1798 rebellion, especially for those at the vanguard. In Belfast, for example, songs on the French Revolution were published and to mark the fall of the Bastille there were extensive celebrations each year from 1789 on.

This piece is built on traces of that revolutionary song. It is not a set of theme and variations in the traditional sense. Rather, my intention was to play with the way an idea from one context and culture can be transformed into another. At no stage will you recognisably hear *La Marseillaise*; nevertheless, it does underpin much of the material. Perhaps a description of my rather obscure working method, if it can be called that, will help. To begin with, I harmonized *La Marseillaise* in a very traditional way so that I would have a standard four-part tonal version of the tune. Then the deconstruction began! Random reductions, calculated reductions, permutations, contortions, distortions, clarifications, obfuscations, lots of cigarettes, cheap red wine, sentimental distillations of the material, barbaric hammerings, computer crashes, messy sketches, clean file structures, clearings of the throat, muddling of the mind! I wrote my own computer programs to assist me in the transformations of the material. Paradoxically, the rigorous influence of the computer granted me the liberty to follow with abandon my instincts. The premises are extreme and followed wholeheartedly in the spirit of revolutionary adventure.

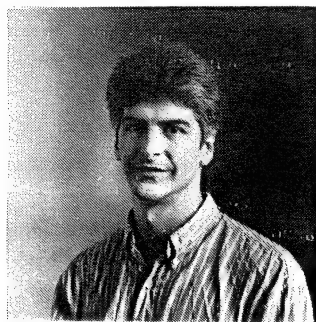
Sebastian Fagerlund *Element*



Sebastian Fagerlund (1972) was born in Finland and begun studying music at the Turku Conservatory under the guidance of its principal violin tutor, Simo Vuoristo, graduating in 1996. In 1994 he began studying composition with Juhani Nuorvala in Helsinki. After graduating from the Turku Conservatory, Fagerlund moved to Utrecht, The Netherlands, where he continued his studies in composition under the guidance of Ton Lambij at the Utrecht School of Arts (1996-97). At present he is studying composition at the Sibelius Academy in Helsinki with Erkki Jokinen. He has also attended courses in composition and orchestration with Magnus Lindberg and Esa-Pekka Salonen.

Element (1998) for 8 channel tape was created with material from a short violin harmonic, which throughout the piece functions as a basic impulse or 'element'. The violin tone has been processed with different computer programs, resulting in a rich variety of sound fields and spectrums. During the piece the violin tone undergoes continuous change and metamorphosis. In the beginning the 'element' possesses qualities typical of a violin tone but at the end there is only a vague impulse of the original tone left. The composition was realized at the SACMUS Studio in Helsinki, Finland.

Ron Ford *Salome Fast*



Ron Ford (1959) was born in Kansas City, and studied composition, piano, and computer science from 1978 until 1983 at the Duke University in North Carolina. In 1982 and 1983 he was theory instructor at the Aspen Music Festival in Colorado. In 1983 he moved to The Netherlands, where he finished his piano and composition studies at the Sweelinck Conservatory and at the Royal Conservatory in The Hague. His teachers included Robert Heppener and Louis Andriessen. In 1984 he attended composition classes with Franco Donatoni at the Chigiana Academy in Sienna. In 1987 he received the Encouragement Prize for Composition from the city of Amsterdam for his work *Song and Dance* for soprano and chamber orchestra. In 1994 he

was composition fellow at the Tanglewood Festival in Massachusetts where he studied with Mario Davidovsky. Ron Ford has written for widely varying ensembles. In 1988 he was composer-in-residence for The Hague Percussion Group, for whom he has written numerous pieces. He has also written for many dance and theatrical productions, and numerous works using voice, most recently *Salome Fast* (performed by Esprit last season), wherein he used a narrated bible text in Aramaic.

Salome Fast, for small ensemble and reciting voice, was written for the Asko Ensemble, and was premiered in Amsterdam in 1996. The music is Ford's interpretation of Hugo von Hofmannsthal's libretto for Richard Strauss' opera *Salome*, with Aramaic text taken from the Bible and with Salome as the work's narrator.

This short work is fast-paced and includes a virtuosic percussion part for vibraphone, marimba, xylophone, two roto-toms and güiro. The reciting voice is amplified, and with loudspeakers placed near the performer, becomes gradually distorted. When the work premiered at the Concertgebouw's Recital Hall last year, critic Roeland Hazendonk of *De Telegraaf* wrote that

Salome Fast is a "virtuoso piece which carries an excitingly direct musical charge."

The character of Salome "is embodied in rapid figures, while John the Baptist, her opposite pole in the opera, holds his own with resounding chorales by the wind instruments." Salome begins her narration halfway through Ford's piece and by the end has "become a screaming witch who succumbs in a theatrical percussive explosion."

Scott Edward Godin *Flavour!*

Scott Edward Godin (1970) began his musical training on piano at the age of five, and completed a Bachelor of Music degree in 1993 from the University of Alberta with Helmut Brauss. By winning the Johann Strauss competition in 1993, Scott was able to study in Vienna, Austria, with internationally renowned pianist Paul Badura-Skoda for the 1993-1994 academic year. Exposure to classes by composers Friedrich Cerha, Peter Burwik, and Erich Urbanner in Austria led to his enrollment in composition upon his return to Edmonton, Alberta. Scott completed his master's degree in 1996, studying composition with Malcolm Forsyth and Howard Bashaw. Currently he is completing a doctorate under Denys Bouliane at McGill University in Montreal, Quebec. Scott Godin's music has been performed throughout Europe, Canada and the United



States. Recent accolades include being a finalist in the 1999 Canadian Broadcasting Corporation Young Composers' Competition, two Serge Garant Awards for chamber music in the 1996 and 1998 SOCAN Young Composers Competitions, prizewinner for German Radio in the 1997 NRW Symposium in Wesel, Germany, and a compact disc release (Soundland Alberta).

Flavour! (1998) for piano and ensemble achieves a rhythmical and metrical playfulness by creating musical expectations which are sometimes denied and sometimes fulfilled. Methods similar to phasing establish an opening groove with half of the ensemble in triple meter while the remaining instruments work in duple meter. Each instrument works towards their designated place in a cumulative harmony. Once this harmony is reached, the piano takes over as the prominent instrument, pushing the harmonic element into another realm. As activity rebuilds, the harmony and rhythm become more complex, eventually pushing the ensemble into chaos. A recurring melody returns fully orchestrated, leading to a winding down period. The piece closes in on its completion, throwing out some surprises on its merry little way.

Geoffrey Hannan *Spindrift*

Geoffrey Hannan (1972) was born in London and studied composition with Michael Finnissy before reading Music at Manchester University, where he graduated in 1993. A scholarship from Darwin College Cambridge enabled him to further his musical studies as a postgraduate with Alexander Goehr. The London Sinfonietta, the Emperor String Quartet, and Ensembles Accroche Note, Recherche and Tegenwind have all performed his work. Radio France Culture broadcast the first performance of *Cruthaim* at the 1994 Paris Autumn Festival. BBC North saw the first performance of *Drome* for two percussionists in 1996 as part of BBC Young Musicians in which he was a Lloyds Bank Young Composer Finalist. In 1998 he was awarded the Gaudeamus Prize. He is currently working on *Centrifugal Bumblepuppy for Ixion*, to be performed at The Warehouse, London, in September.



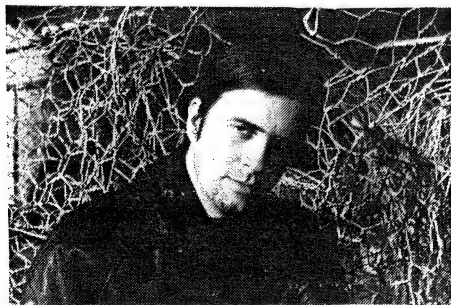
Spindrift (1999)

The entire duration of *Spindrift* can be broken down into multiples or divisions of a span of 57 crotchet beats. I like working with clear-cut lengths of sections because they impose a kind of discipline on my decision-making at the local level. The obvious model for this way of working is Debussy, whose attitude towards form is interestingly researched by Roy Howat in his book *Debussy in Proportion*. There is a striking interaction of form and content in Debussy's music which I think explains why his thematic material is usually somewhere between 'theme' and 'texture'. In my music I have tried to create a similar situation by adopting a very flexible generative approach to material that can interact meaningfully with my pre-established time spans. You could say that while Debussy's material is somewhere between 'theme' and

'texture', my own is somewhere between 'motive' and 'chaos'! The overall formal objective in *Spindrift* is close to Ligeti's concept of 'balanced form' in which musical events early in the form engender complementary events later on. A combination of these two formal approaches leads inevitably to notions of symmetry and the Golden Section, despite the fact that I have no especial interest in consciously working with either of them.

Each new section in *Spindrift* is marked by the entrance of a new instrument or group of instruments, or by a significant change in the character of the music, or both. One outcome of this is that the piece could be described as a concerto grosso; another that counterpoint is a major feature of the work. Deployment of rhythmic and melodic unison helps keep the force of entropy at bay! The character of the counterpoint is determined largely by the very diverse nature of the instruments themselves: I added an accordion to the Nieuw Ensemble's standard instrumentation in order to stress this. If the piece has a certain 'postmodern' feel to it, it is because the diversity of instrumental mechanisms (compare harp with accordion) precludes a modernist purity of language. If the music is any good it ought to transcend such labels anyway.

Chris Paul Harman *Axle & Procession burlesque*



Chris Paul Harman (1970) was born in Toronto, where he studied classical guitar, cello, and electronic music at the Royal Conservatory of Music, with Barton Wigg, Alan Stellings, and Wes Wraggett. Harman's works have been performed across Canada and abroad by the CBC Vancouver Orchestra, the Composers' Orchestra, the Edmonton Symphony Orchestra, the Esprit Orchestra, the Kitchener-Waterloo Symphony, the Manitoba Chamber

Orchestra, the National Arts Centre Orchestra, the National Youth Orchestra, the Orchestre de Chambre de Radio-Canada, the Tokyo Symphony, the Toronto Symphony Orchestra, the Windsor Symphony, and the Winnipeg Symphony Orchestra. In 1986 Harman was a finalist in the CBC national radio competition for young composers, while in 1990 he was the grand prize winner of that competition. *Iridesence*, the work which earned him the grand prize, was subsequently chosen as the selected work (first prize) in the category for composers under 30 at

the 1991 International Rostrum of Composers in Paris. At the 1994 International Rostrum of Composers his *Concerto for Oboe and Strings* was chosen as a recommended work in the general category for composers of all ages. In consequence, both works have been broadcast in some twenty-five countries. In 1998 Harman was awarded first prize, as well as the audience award, for his work *Blur* at the DuMaurier Arts Limited Canadian Composers Competition with the Winnipeg Symphony Orchestra.

Most recently the 1998 recording of his *Sonata* for Viola and Piano has been nominated for a Juno award. Current projects include a new viola concerto for Rivka Golani with the Winnipeg Symphony Orchestra for the year 2000.

Axle

In writing this piece, I wanted to pay tribute Alex Pauk, artistic director of the Esprit Orchestra, who has brought so many Canadian orchestral works to life over the past fifteen years. As Pauk was preparing the premiere of his new harp concerto for the same concert, I decided to use his work as a foundation for my own. After many attempts to graft new music onto whole uninterrupted sections of the concerto, I gradually started to work with smaller and smaller fragments, finally arriving at a twelve-note set, which represents the most pervasive intervallic successions in the piece. Axle is comprised of several sections, each of which are separated by a precisely timed silence, which serves not only to absorb the energy of the previous episode, but hopefully to reduce linear expectations on the part of the listener. To this end, the gestures of the work tend toward dramatic extremes, and the succession of the gestures generally reflects the greatest possible contrasts.

Axle was commissioned in 1998 by the Esprit Orchestra through the Canada Council for the Arts. *Procession Burlesque* (1998)

The source material used in the composition of *Procession Burlesque* is the chorale *Es ist genug* by J.S. Bach. This is of course the same chorale which Alban Berg incorporated into the final sections of his *Violin Concerto*. The chorale was thus chosen as a kind of "double quotation" or "double allusion" to two distinct musical worlds.

In *Procession Burlesque* the music seems to correspond almost without fail to one of two dramatic "models". On the one hand, a slow, heavy, ritualistic sensibility invariably associated with the Bach chorale, and on the other hand, a more rapid, rhythmic, even circus-like type of passage. It is thus that I have chosen the metaphors of the procession and the burlesque to differentiate these two dramatic models, which exert a kind of "black and white" dominion over the emotional structure of the piece.

As in the majority of my works, the different sections were conceived independently of one another, and it was only at a much later stage that I began to search for their commonalities. The disparity of the individual sections, particularly in terms of their dramatic content, ultimately gives rise to a macrostructure whose effect changes markedly with each new rendition.

Procession Burlesque was commissioned in 1997 by the SMCQ with financial assistance from the Canada Council for the Arts. The work is dedicated to composer/conductor Walter Boudreau.

Bryn Harrison *Hijos Del Aire*

Bryn Harrison (1969) studied first at Leeds College of Music, and then with Gavin Bryars at De Montfort University, where, in 1996 he was awarded an MA with distinction in composition. He has received prizes in the 1993 and 1995 Yorkshire and Humberside Young Composers Award and was also a winner of a Young Composers Award at the 1997 Ryedale Festival. His music has been heard both in the UK and abroad. He has received performances at some of Britain's leading festivals, including Huddersfield, Spitalfield, and the Bath International Guitar Festival. His music has been performed by, amongst others, Irvine Arditti and Mieko Kanno, Singcircle, Sinfonia 21, and the Canadian duo, Marimolin.



Hijos Del Aire (1997), for 11 solo strings, was written for the Martel Ensemble, following a commission from the Ryedale Festival. The title, which translates as 'air-born', is taken from a bilingual sequence of sonnets written jointly by the late Mexican poet Octavio Paz and his English fellow poet and translator, Charles Tomlinson.

Like the sonnets, the piece can be seen as a meditation on time passing, as each sound successively unfolds, breathes and returns to silence. This follows my belief that every sound within a piece should be given its own life, its own

entity. I have illustrated this by using essentially sparse textures and a subtle inflection in the intonation of the sounds used.

Sam Hayden *dB [I-VII]*



Sam Hayden (1968) was born in Portsmouth, England. He studied composition with Jonathan Harvey and Michael Finnessy at Sussex University, Joseph Dubiel and David Rakowski at Columbia University, New York and with Louis Andriessen at the Royal Conservatory in The Hague. He recently completed a PhD in composition with Martin Butler at Sussex University, examined by Brian Ferneyhough and Julian Johnson. He has attended various summer schools and courses tutored by composers including Louis Andriessen, Richard Barrett, Sir Harrison Birtwistle, Vinko Globokar, Magnus Lindberg, Steve Martland, Colin Matthews, Martijn Padding and Michael Smetanin. His awards include the 1995 Britten International Competition, the 1990 Cornelius Cardew Prize and the competition prize of the 4th International Young Composers' Meeting 1998 in Apeldoorn.

His music has been widely performed in the United Kingdom and on the continent, especially in The Netherlands and Switzerland. Performers have included the ASKO Ensemble, Birmingham Contemporary Music Group, Cambridge New Music Players, GNOM, Gaudeamus Ensemble, Gemini, London Brass, the London Sinfonietta, IGNM Zürich, Steamboat Switzerland, Gabrielle Brunner, Jane Chapman, Gary Cooper, Rolf Hind, Philip Mead, Clemens Merkel and Mats Scheidegger. His music has also been regularly performed by [rout], an ensemble he co-founded with composers Paul Newman and Paul Whitty. Hayden was recently commissioned to write a new work as part of the Faber Music Millenium Series, nominated by Jonathan Harvey.

dB [I-VII] consists of seven sections. Although conventionally notated, the piece has elements determined by the improvisational skills of Steamboat Switzerland. The combination of avant-garde and rock materials is characteristic of the different sections. The rhythmic and harmonic structures are determined, but the precise characters, timbres, instrumentation, repetitions and dynamics within the seven sections of *dB* are decided by Steamboat Switzerland. The sections can run continuously, can be joined with improvised passages, or can be separated by pauses. The drum part is also free to improvise, although the main accents and rhythmic gestures are determined. The lengths, positions, and the nature of the pauses are also determined by Steamboat Switzerland. The fast tempo (quarter note = 160) is characteristic of drum 'n bass electronic dance music, from which some of the material is derived, such as drum patterns and

melodic bass lines. There is also freedom of choice in the order of performance of the seven sections. Although the positions of *dB[I]*, *dB[IV]* and *dB[VII]* are fixed, the position of *dB[III]* and *dB[V]* can be reversed in their order of performance.

dB is the symbol for decibels, the unit used to express the loudness of sounds. It also happens to be the initials of drum 'n Bass and of keyboard player dominik Blum. *dB [I-VII]* was commissioned by Steamboat Switzerland and is dedicated to them. This is the first complete performance of *dB*.

Alex Hills *Parallels Antithetic*

Alex Hills (1974) was born in Cambridge, England, and started playing the piano and composing at the age of six. His early studies were at the New England Conservatory of Music and the universities of Sussex and Exeter, where he completed his undergraduate degree in 1996. That year he was awarded an entrance scholarship to the Royal Academy of Music, where he received both a master's degree and a postgraduate diploma, studying with Michael Finnissy. Hills is currently in his first year of a doctorate program at the University of California at San Diego, where he was awarded the Kurt Weill scholarship to pursue his studies. He has taken part in summer courses at Darmstadt, Dartington, Lake Placid and Royaumont, working with, amongst others, Sir Harrison Birtwistle, Franco Donatoni and Brian Ferneyhough. His music has been widely played in Britain, including at the 1997 Cheltenham Festival and the 1998 London Sinfonietta State of the Nation day, as well as in France and the USA, and has been broadcast on BBC Radio. Hills is also a very active performer, both as a contemporary music conductor and as a pianist, giving first performances of music by Michael Finnissy, Jonathan Powell, Gabriel Erkoreka and many others.



Parallels Antithetic

The Czech semiotician Roman Jakobson suggested that all art signifies - or, more simply, communicates - through parallels. The more abstract the aesthetic medium, the more things are characterised by their relationships to one another, either equivalent or opposed, than by their own inherent qualities. Returning to a tonic key only has meaning because it is recognisable as equivalent to that original tonic, and a modulation away because it is different - "opposed". Very simple musical oppositions (parallels antithetic) - high/low, wind/strings, vertical/linear - make up the backbone of this piece. Rather than remain rigidly separated, through, they gradually recombine and interfere with each other, defined perhaps, by transformation as well as binary relationships.

Maartje ten Hoorn *Naharra & Stradivari's Dans & Bugle & Diverse.*

Maartje ten Hoorn was born in 1957. She studied first violin and later composition at the Royal Conservatory in The Hague. She started composing electronic tape pieces (all pieces in this program are from that period) but later also wrote for ensembles. Because of an disease she was not able to compose for some time. In 1999 Maartje ten Hoorn started to compose again.

Stradivari's dans is my first electronic composition made in the studio of the Royal Conservatory in The Hague. At first I was quite impressed by the large amount of electronic equipment available and all their possibilities, so I decide to rigourously limit myself.

Stradivari's dans was only made with taperecorders : five 2-channel taperecorders and one



4-channel taperecorder. The material used is a series of short 'clicks (audible in the middle part) that are to be heard when you push hard with a violinbow against a string and at the same time try to bow. The violin part is improvised.

Bugle was originally a tape of which only small parts would be audible. After just finishing it I decided the piece on its own

could be played. It has a quite unexpected structure but works its way quite clearly to an end.

Diverse is made for the group of the same name in which the singer Phil Minton participated. Because he uses a lot of unorthodox sounds, I decided to make a tape that consisted of 'left over sounds, pieces of musical garbage that were not used. The solopart is improvised and will in this concert be played by Wolter Wierbos on trombone.

Naharra was made, when I had just moved to Amsterdam. I made it at home with three taperecorders. The material of the first and last part are mainly violin sounds. The middle part consists of voicesounds. The central of the middle part features a citation of Platos 'Pheadrus.

Pierre Jodlowski *Dialog / No Dialog*



Pierre Jodlowski (1971) was born in Toulouse, France and began studying classical music at the age of six. He then studied piano, saxophone, analysis and harmony at the Conservatoire, and composition at the university. From 1992 to 1996 he specialized in composition of both instrumental and electro-acoustic music at the SONVS department of the Conservatoire National de Musique of Lyon. There he studied with Philippe Manoury and met such composers as Pierre Henry, Jonathan Harvey and Emmanuel Nunes.

In 1997 he was selected by Comité International de Lecture at IRCAM to attend a special course on new technologies in applied music. His research essentially focuses on combining instruments and electronics, and also involves new forms of musical expressions by linking music with other art disciplines.

His works have been awarded several times: a special mention at Luigi Russolo Prize (electronic music 1995), award winner of the Mécénat Musical Société Générale (1997), a special mention at The Gaudeamus Prize (1997), second prize from Strasbourg Philharmonic Orchestra Committee (1998) and selected by Comité International de lecture at IRCAM leading to a commission for a piece for the Ensemble Intercontemporain.

In 1995 Jodlowski created S.A.M., a research studio for electronic arts in Toulouse. Since then he has been a permanent member of this project, one aim of which was the creation of "Novelum", the first festival of contemporary music in Toulouse.

Dialog / No Dialog (1997), for flute and electronics, may be compared to two actors in a play. Here we have two "characters" (the flute and the voice), and also two situations:

Dialog: both characters are onstage, and after exchanging figures, establish a relationship, first in terms of seduction, then in a power struggle. *No Dialog*: communication is broken off and each

character withdraws into itself like for a long and patient wait.

In this piece the flute may sound swift and garrulous at times, delicate or violent at others. Its musical ranges and speeds keep changing while its tones may be either resonant or muffled. It is also submitted to electronic transformations, which complement the acoustic space.

The second character is provided by a voice, which is virtual here and comes to us through the loudspeakers. Sometimes whispering, sometimes singing, sometimes talking, sometimes amplified, the second character changes dynamic events and leads to harmonic fields, but above all tries to oppose the flute and reach autonomy. *Dialog / No Dialog* was composed and first performed at IRCAM in Paris and was sponsored by the Mécénat Société Générale.

Elena Kats-Chernin *Clocks*

Elena Kats Chernin (1957) was born in Uzbekistan and is one of Australia's leading young composers. Trained in Moscow, Australia, and Germany, her distinctive idiom reflects her unique personal history. Music often combines chiseled rhythmic pulsation with a bittersweet melodic/harmonic language. Diverse output includes operas, orchestral works, chamber and solo pieces, plus music for dance, film, and theater. Interpreters include Ensemble Modern, Bang on a Can All-Stars, and the Sydney Symphony Orchestra.



Clocks

"The major work here is *Clocks*, in which a ticking electronic pulse establishes a sonic grid against which the ensemble - really a small orchestra - presents music of great energy and ebullience, full of rousades and flourishes, as well as a driving determination more closely related to the strictly measured sounds of the clocks themselves. *Clocks* is a major achievement, swerving between smoky cabaret style and Poe-ish nightmare, that has won its own deserved renown." (Sydney Morning Herald)

Alexina Louie *From The Eastern Gate & Shattered Night, Shivering Stars*

Alexina Louie has been widely commissioned and performed by Canada's leading orchestras, new music ensembles, chamber groups and soloists. Her music emphasizes craft and imagination stemming from a wide variety of influences - from her Chinese heritage to her theoretical, historical and performance studies. Through an on-going investigation of scores, recordings, literature, poetry and visual arts combined with introspection and continuous composition, Louie has developed a uniquely personal style rooted in a blend of East and West. Notable performances include the Montreal Orchestras performance of *The Ringing Earth* in the United Nations General Assembly on United Day (1989); the Toronto Symphony Orchestra tours of Europe (1986) and the *Pacific Rim* (1990); and pianist Jon Kimura Parkers performance of *Scenes From a Jade Terrace*, at the official gala opening of Tokyo's Canadian Embassy (1991).

Louie has received several awards and honours for her music, including an honorary doctorate from the University of Calgary, given to her in 1997. She is currently composer-in-residence at



the Canadian Opera Company, for which she is developing a mainstage, full-length opera with Tony Award-winning playwright David Henry.

From The Eastern Gate was written especially for Erica Goodman, who commissioned the work through the Ontario Arts Council, the piece is meant to be a useful vehicle for her busy schedule as a concert artist. The work is modular in character, each movement like a self-contained piece, the movements of which may be extracted or recombined depending on the needs of the performance situation. *From The Eastern Gate* is a further development of my interest in oriental music and poetry. As well there is liberal use of contemporary harp techniques. Because of the yin/yang nature of extreme contrast and balance in the work, *From The Eastern Gate*, through this intensity and multitude of notes, is a particularly virtuosic showcase for the harpist.

From The Eastern Gate is a set of seven movements, Ceremonial Music, Haiku I, On Impermanence, Haiku II, Birds At The Mountain Temple, Haiku III, The Mandarins.

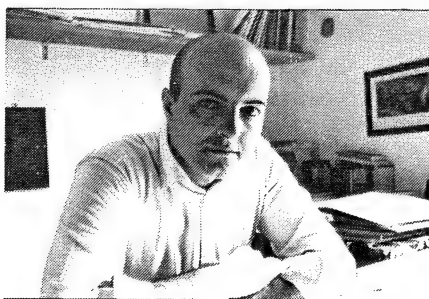
The night is shattered and the blue stars shiver in the distance

This work incorporates many of the elements that have evolved in my music over the years: outwardly, the inspiration of the heavens and the stars, which fill me with a sense of mystery, wonder and awe, and inwardly, the seeking of a personal truth through the expressive power of my music. It is inspired by a line of poetry by Pablo Neruda which eventually became the title. The suggestiveness of the words "shivering" and "shattered" led me to explore instrumental effects which are intended to conjure up sensuous, haunting feelings in the listener.

The most prominent aspect of this music is the exploration of fields of orchestral colour and texture. From the outset, sleighbells underpin a series of expanding chord clusters which, like other chord clusters in the work, grow out of a single pitch into an orchestral colour field. At other times, a large full chord will dissolve into a single unison note. The pointillistic, fast-moving second section marked "scintillante, leggiero" (sparkling, light) with its short trills, repeated notes and short running figures, is transformed into a broader, more darkly agitated texture of repeated notes. In the next section, this repetitive element begins in the lowest strings (pizzicato), gradually incorporating other instruments as it moves upward through the orchestral palette before it finally culminates in the register with only the flute and piccolo. Out of a great crash in the full orchestra, large expansive chords lead into the quiet middle section which focuses on primitive and sensual flutterings and bendings in the flute and alto flute over a background of string glissandi. The haunting sounds of a bowed vibraphone, water gong, bass drum and temple bowls are heard throughout this section.

Tiziano Manca *Online*

Tiziano Manca (1970) was born in Squinzano, Italy. After he completed his basic schooling, he moved to Florence, where he attended the university and the Conservatory 'L. Cherubini'. There he studied electronic music and composition with Albert Mayr, Romano Pezzati, and Salvatore Sciarrino, to whom he has been an assistant since 1994. For three years he also attended the composition courses given by S. Sciarrino in Città di Castello.



His works have been played in several composition workshops and concerts. In 1998 he completed his degree in composition, winning a grant for further study.

Ondine (1998) for chamber orchestra

Somewhere else, in the past or in the future, are sounds without limits. To look for new sounds means other ways of thinking and feeling. Here I have tried to build a moving sound by a quick sequence of frames, starting from little noises like in a movie, where the illusion of real life is created. The secret is the speed. However, the movement in the first part is much slower, unbalanced in relation to the second movement. It is a time of waiting, anxiety or being.

Ned McGowan *Moonrise*

Flutist and composer Ned McGowan (1970) holds degrees from the Cleveland Institute of Music and the San Francisco Conservatory of Music. In Amsterdam he studied contemporary flute techniques and repertoire with Anne La Berge, and composition and Carnatic theory with Rafael Reina in contemporary non-western techniques courses at the Sweelinck Conservatory. As a soloist he has performed in Holland, France, Belgium, U.S. and Israel, in addition to performances with the Gene Carl Band, Insomnio, Kontakten, and ensembles led by Rutger van Leiden and Harry Sparnaay. He has also given masterclasses in extended flute techniques and non-traditional sonorities at Sweelinck Conservatory, Aspen Music Festival, University of Southern California, University of California at Los Angeles, University of California at San Diego, University of Michigan, and the California Arts Institute. Currently he is on the faculty of the Djam School in Amsterdam. Other ensembles he performs with are the McGowan/Thomas Duo with guitarist Alan Thomas, Tonk, Bhedam, and Non Sequitor. For the last three years McGowan has received a fellowship award to perform in the Aspen Contemporary Ensemble at the Aspen Music Festival, including fall residencies in the Public Outreach Program. He has worked with many composers, including Ofer Ben Amots, Louis Andriessen, Elinor Armer, Derek Bermel, Douglas Boyce, Elliott Carter, George Crumb, John Harbison, Eugene Lee, Steven Mackey, Petros Ovsepyan, Bernard Rands, Michael Torke and Mark Anthony Turnage.



Having played jazz since he was young, he has worked towards a style that combines elements of classical, jazz, Carnatic and improvised music, and has recorded solo CD entitled "The Extreme Flute".

Moonrise

Borrowing concepts and techniques from both Arabic and Carnatic musics, *Moonrise*, for solo flute, incorporates quarter tone scales, air tones, lip pizzicatos, glissandos and shakes, and makes extensive use of key clicks.

The piece is titled after the photo of the same name by Ansel Adams of Hernandez, New Mexico in the United States. In it, there is a small town in an expansive dessert with mountains in the background, at sunset (or moonrise). In the town are a few old adobe buildings, a church, and a graveyard. By the way the sun still barely shines on the tombstones of the graves, they have a haunted glow to them.

Colin McPhee *Nocturne*

Colin McPhee (1900) was born in Montreal. In 1926, after studies in Toronto, Baltimore and Paris, he settled in New York. In the late 1920s McPhee heard recordings of percussion orchestras from Java and Bali (gamelan), and was fascinated by the subtle interplay of rhythm and sonorities of



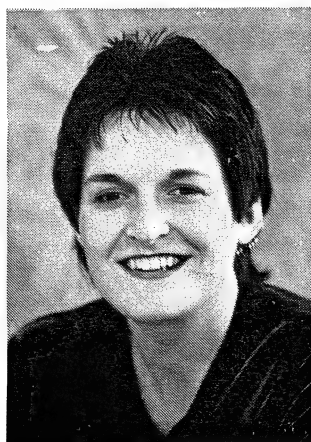
the gongs, gong-chimes, metallophones, drums and cymbals. In 1931 he set out to explore this music in Bali. While there, McPhee devoted himself entirely to Balinese culture, tradition and music. He worked closely with local musicians, learning to play the various instruments of the gamelan and forming a gamelan ensemble in his own village. When he returned to live in the United States in 1939, McPhee continued composing, lecturing and writing, but he received little recognition for his work while alive, resulting in long periods of depression and tremendous financial difficulties.

Prior to his death in 1964, McPhee had been teaching at UCLA - a position that granted him at least some relief from his financial stresses - but he died thinking his Balinese-influenced music had been a failure. It was only after his death that McPhee's book, *Music in Bali*, was

published, and only within the past decades has the great influence of McPhee's music on other composers been recognized.

Nocturne, a small and delicate work of great subtlety, shows that McPhee, contrary to his own belief, did indeed find a style of his own. The work, an example of the composer's more mature writing, makes subtle use of Balinese musical material and composed motifs, melodies and rhythms. It transforms the chime-like gamelan, keyed instruments, and gongs into a Western orchestral setting and uses a variety of flute and woodwind melodies borrowed from Balinese music. *Nocturne* was first performed in New York in 1958 under the direction of Leopold Stokowski in an "East meets West" concert. Carol Oja, in her 1990 critical biography of McPhee's life and music (*Colin McPhee: Composer in Two Worlds*), describes *Nocturne* as a "luxuriant piece, with the shimmering energy of the gamelan transformed into a profound personal statement." The juxtaposition of two distinct musical geographies places McPhee, in Oja's words, "among those open-minded explorers who have attempted to distill a new essence from global interconnections."

Julia Miller *Bluu*



Julia Miller (1969) is currently pursuing a DM in composition at Northwestern University. Miller received her MM in composition and classical guitar performance from Northwestern in 1993.

A frequent performer as well as composer, Julia Miller has premiered works by other composers, including *Leaves* for violin and guitar by Michael Pisaro. She is also a member of Phi Mu Alpha, and teaches classical guitar and composition in Chicago. Julia Miller has participated in composition masterclasses with Franco Donatoni, George Crumb, Pauline Oliveros and Bernard Rands, and has studied composition with many esteemed composers, including Amnon Wolman, Gerhard Stäbler, Alan Stout, Jay Alan Yim, John Anthony Lennon, Steve Syverud and George Flynn. She has participated in guitar masterclasses with Oscar Ghiglia and Robert Guthrie, and has studied the classical guitar with Mark Maxwell and Anne Waller.

Bluu (1998) incorporates short samples from the songs *Blue* by Joni Mitchell and *All Blues* by Miles Davis. The samples are controlled by a randomly generated program written in MAX and then recorded. All mixing and the remainder of the composition was created in ProTools.

Mauro Montalbetti *Studio sul Narciso nero*

Mauro Montalbetti (1969) was born in Brescia, Italy. He studied composition with Antonio Giacometti and has taken masterclasses with Gerard Grisey, Marco Stroppa, Irlando Danieli and Chiara Maresca.

Since 1988 his scores have been selected or awarded prizes at various international competitions, such as V.Bucchi and F. Evangelisti (Rome), S. Beherend (Brescia), North-South Consonance (New York), E. Bloch (Switzerland), and Composers' Arena (Amsterdam). His compositions have been performed at festivals, including "Roma Europa", Di Nuova Musica (Reggio Emilia), North-South Consonance (New York), Composers' Arena (Amsterdam), Sulle ali del Novecento (Brescia) and 'pplANISSIMO' (Bulgary). As he is interested in music teaching, he has collaborated for several years with the 'Siem' and 'All'unisono' music associations, giving introductory music courses and music to groups of children. His scores are published by Agenda (Bologna), Pentaflowers (Rome) and Curci (Milan).



Studio sul Narciso nero (1996/97). for ensemble. was written in two stages. The first version (duration: 4 minutes) was composed in winter of 1996 for the Arcana ensemble and premiered in April 1997. In the last six months of 1997 Montalbetti finished the definitive version. This piece is an experiment in alternating spectral harmony with jazz harmony, and hard textures with textures having a soft sonority. The development of these harmonies are the principal elements of this chamber work. Timbre and harmony are closely related to one another so as to give Montalbetti's personal and utopic "klangfarbenharmonie".

Akemi Naito *Sanctuary*

Akemi Naito (1956) is a native of Japan, born in Tokyo. Her early musical training on piano took place at the Toho Music School. In her late teens, she encountered Toru Takemitsu's *The Dorian Horizon*, which left a strong impact on her and became the starting point of Naito's life as a composer. She was awarded the Takei prize in 1982 and her works have been performed in 1982 and 1988 at the Music Today Composition Awards, produced by Takemitsu. In September of 1991, the Asian Cultural Council Grant brought her to New York City where she presently resides. Among recent local performances of her music are those held at Roulette, Carnegie Weill Hall, the Asia Society, Concordia College, the Manhattan School of Music, and the Ethical Culture Society, as well as concerts in Japan, Europe and Mexico. Her works are available on recordings Hyper Music from Lennon & McCartney by Aki Takahashi on EMI and Norio Sato's KO-THA on ALM Records. Naito earned her bachelor and masters degree from the University Division at the Toho Gakuen School of Music, and served as a faculty member at the Music School of the university from 1980 to 1991.

Sanctuary is a peacefull, harmonious work. It recalls a ancien sound of a transparent organ. Breathing chords, deep calmness.

Kate Neal *Sink*



Kate Neal (1972) of Clifton Hill, Victoria, has been a dedicated composer for the last five years. She has completed a Bachelor of Music Performance, in Early Music, Improvisation and Composition, at the Victorian College of the Arts Melbourne. During this time she has worked as composer, musician, and musical director with choreographers, theatre productions and film makers. Her studies with Mary Finsterer (1996) and Brenton Broadstock (1997) have inspired her to continue developing her own style.

Neal's large ensemble works combine not only unusual instrumentation (harpsichord, harp, electric bass, viola de gamba, drum kit etc) but also includes improvisation within the composition. These works have been performed live in

traditional concert settings as well as a variety of venues supporting local bands. A strong element of her work is to combine jazz-based forms within a traditional style of notation and to draw upon layers from seemingly opposing genres.

Neal has a strong commitment to new music. She is part of a small committee, Salon X, which is dedicated to presenting challenging contemporary performances in a space designed specifically to enhance these new art forms.

Toek Numan *Il Giocoliere Errante*



Toek Numan (1971) was born in Schagen, The Netherlands. He studied composition with Geert van Keulen at the Sweelinck Conservatory in Amsterdam from 1990 until 1996. He has written music for ensembles such as Combustion Chamber (Burnout, 1996), Het Amsterdams Kwintet (Tovertuin, 1997), and recently for the ensemble Tonk, who premiered his piece *Song of the Bluebird* (1998) in the MATA-series in New York in January 1999. At the moment he is working on a

piano solo for the Japanese pianist Tomoko Mukaiyama for a festival in 2000 celebrating four hundred years of association between Japan and The Netherlands. Future projects include a piano solo for René Eckhardt and a piece for Orkest de Volharding.

Il Giocoliere Errante (1998) ("The wandering juggler") is the title of a book I had when I was a child. It was filled with pictures of a little juggling man, who seemed to be walking and juggling if you turned the pages quickly enough. To me this is the most simple but also most enchanting form of film. You can follow exactly what is happening, knowing that every movement you see is an illusion, and still you like to believe that what is on paper is really happening, that you are watching something live. This piece, i.e. the score, is like that book. The conductor turns over the pages and the musicians juggle. The quick succession of sounds suggest movement. The juggling is used as a compositional idea: limited groups of notes, chords and rhythmical cells form mechanisms that circle around within themselves, and together build a larger montage structure. The four parts start off with 'Meccanico ed animato', followed by a slower middle section (harmonically derived from the beginning), which passes into a short 'Agitato' section, and ends

with a slow coda.

Il Giocoliere Errante (1998) was written for the Asko Ensemble with financial aid by the Fonds voor de Scheppende Toonkunst, as part of a Film & Music project organized by the Asko Ensemble and The Netherlands Film and Television Academy.

Toek Numan was recently awarded the 'Aanmoedigingsprijs' (Encouragement Prize) by the Amsterdam Art Fund for *Il Giocoliere Errante*.

Kumiko Omura *Chiaroscuro*

Kumiko Omura (1970) was born in the Shizuoka-prefecture, Japan. After completing her studies in Tokyo with Isao Matsushita and Jo Kondo, she is currently studying composition with Nicolaus A. Huber and electronic music with Dirk Reith and Ludger Bruemmer at the Folkwang-Hochschule in Essen, Germany.

She is winner of the Irino Prize 1994, Gaudeamus Prize 1998, and Biennale Neue Musik Hannover 1999. Her works, performed at several concerts and festivals in Europe and Japan, have been selected by Akiyoshidai Contemporary Music Festival 1993 in Japan, and Nachwuchsforum 1996 by Gesellschaft für Neue Musik. Omura has also been awarded a special commendation by the Vienna Modern Masters 1997.



Chiaroscuro for 9 players

As the title suggests, the inspiration for this piece was a painting technique called "chiaroscuro". In the work I confronted various nuances of dynamics, figures, pitch, and timbre, for example, by employing different plucked instruments simultaneously. In particular, microtonal inflections, some of which are obtained by tuning four of the nine instruments a quarter tone lower, are used to shade some of figures.

Christina Viola Oorebeek *una Cicala innamorata: il pandemonio in arcadia*

Christina Viola Oorebeek is both an American and a Dutch citizen, and has been living in The Netherlands since 1972. She studied piano with Willem Brons at the Sweelinck Conservatory in Amsterdam, graduating in 1982. About nine years ago she began composing, at first studying privately with Jeff Hamburg and Ron Ford. Currently she is in her last year with Klaas de Vries at the Rotterdam Conservatory and is also studying instrumentation with Theo Verbey at the Sweelinck Conservatory. Oorebeek strives at integrating musical influences from her past with her current ideals. After studying theater at the University of California at Los Angeles, she decided to quit her formal education at the age of 21 in order to learn how to improvise on piano and guitar in jazz, blues, and pop music. In the 1970s she wrote music for various pop groups in San Francisco and London, and also became interested in non-Western music, studying Indian classical music with Ravi Shankar and Ali Akbar Khan in Los Angeles and San Francisco from 1965 through 1967.



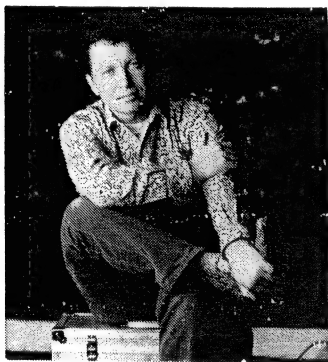
Currently Oorebeek teaches at the dance department of the Hogeschool voor de Kunsten in Amsterdam. She teaches dance music as well as rhythmical forming, a subject she developed specifically for dance majors. She has also accompanied dance classes for many years and worked with choreographers on various projects.

una Cicala innamorata: il pandemonio in arcadia (1999)

The musical and visual imagery behind *una Cicala innamorata* was conceived listening to the sounds in a summer field in Akiyoshidai, Japan. The perfect orchestration of rhythm, tone color and melodic motive was disturbed only by the listener. This soundscape evoked echos of Arcadia, the pastoral paradise of escape and (oft unconsummated) desire, conceived and recreated throughout European art history. The god Pan is a central figure in Arcadia, spending his time chasing after nymphs, playing his pipes and lording over shepherds, driving them to bouts of pandemonium from time to time.

The instrumentation of the Nieuw Ensemble seemed ideal for music on this subject. The scene is set in a static ambience, out of which small episodes of interaction follow between various combinations of instruments, using two melodic modes in a free manner. The rhythmic musical material translates insect sounds heard in Akiyoshidai, as well as drawing on the numeric relations in symmetrical, mathematical squares.

Martijn Padding *Man on the Mountain*



Martijn Padding (1956) studied piano with Fania Chapiro, musicology (sonology) at the Utrecht University, composition with Louis Andriessen, and instrumentation with Geert van Keulen. For several years he worked as a pianist with the National Ballet Academy and with several modern dance companies, directed by Krisztina de Châtell, Beppie Blankert and Bianca van Dillen.

His compositions include *Ritorno* (1988) for four saxophones, *Blend* (1992) for piano, *Nicht eilen, nicht schleppen* (1993) for voice with ensemble, and *Scharf abreißen* (1995) for large symphony orchestra. He has also composed *Nederland muziekland*, the first part of a projected music theater cycle based on aspects of Dutch music history. He has recently produced radio

programs portraying the composers Alvin Lucier, Robert Ashley, Luc Ferrari and Frederic Rzewsky.

In 1993 he was awarded the 'Aanmoedigingsprijs' (Encouragement Prize) by the Amsterdam Art Fund for 20 to 21 for two cellos, and *Blend*, a piano work inspired by Thelonious Monk.

Available on compact disc are: Remote places (Attacca Babel 8953-6 / Volharding 007), *Blend* (NM Classics 92028 and BVHaast 9403), *Ritorno* (NM Classics 92053), *Rêverie d'amour* for music box (VPRO Eigenwijs) and *Nicht eilen, nicht schleppen* (NM Classics 92063).

Man on the Mountain

Since 1998 Padding is working with LOOS in a many year project that consists of three compositions that will be performed by LOOS in different strength and with or without electronics. The starting-points for these compositions are the alienation, the chaos and the ecstasy that are caused by religious experiences by which good and bad, God and his small brother the devil seem to be totally interchangeable.

Compostion 1 *Man on the Mountain* consists of 3 parts ;

- 1 Go down Moses
- 2 The Gospel train is leaving
- 3 Modern Jesus calls

"The text is a selection of Gospel stereotypes that I have composed after seeing a documentary about a black church in Harlem N.Y. The atmosphere was ecstatic, a reverend, a jubelant choir etc. On the last bench a man was sitting, absent, who totally automatic talks with pieces of the reverends text and answers. He was in a world that had nothing to do with the Gospel. That was why their was a unbridgeable distance between him and the community."

Man on the Mountain was made with support of the Fonds voor de Scheppende Toonkunst

Mario Pagliarani *Apparizione di Franz Schubert fra le onde*

Mario Pagilarani (1963) was born in Mendrisio. After studying the cello, composition and electronic music at the Milan Conservatory, he continued his studies with Salvatore Sciallino. In 1987 he was awarded the prize of the Musica Ticinesis Foundation for his '*Vie d'ustica*, a piece composed for amplified piano, flute and cello. He has since received the prize of the "Tribune internationale des compositeurs" in Paris in 1991 for *Lucciole o imperi?*, which is a setting of texts by Jorge Luis Borges for voice and orchestra and also the prize of the "VI Concurso de obras musicales para Radio" in Madrid in 1995 for *Cappuccetto rosso*, a piece scored for double bass, harpsicord, voices and electronic organ. Mario Pagliarani's music is published by the Schweizer Musikverlag, and it has been performed at many European music festivals

Apparizione di Franz Schubert fra le onde

Schubert appears and dissapears between waves of sound. Subtle quoting re-compose little by little a beatiful lead. Schubert in memorian 1997.

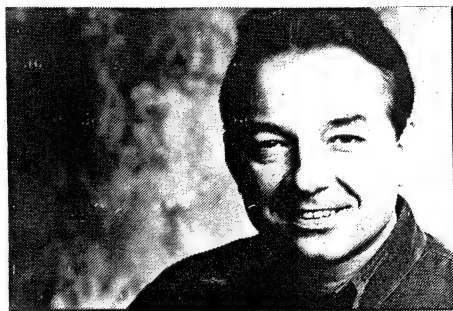
Alex Pauk *Concerto for Harp and Orchestra*

As a conductor and composer, Alex Pauk has been a leading exponent of new music in Canada since graduating from the University of Toronto in 1971. After graduation he participated in the Ontario Arts Council Conductor's Workshop for two years and then continued his studies in Europe and Japan, the latter at Tokyo's Toho Gakuen School of Music.

In the early 1970's Pauk settled in Vancouver and in 1975 was named Vancouver's Musician of the Year. While

there he helped establish the new music group 'Days, Months and Years to Come', for which he was music director and conductor until 1979. Before moving to Vancouver, he had been instrumental in establishing ArrayMusic in Toronto and was its first conductor. Pauk returned to Toronto again in 1980, and in 1983 founded Esprit Orchestra.

In his role as Esprit's music director and conductor, Pauk is committed to the development of a Canadian musical literature. This commitment has lead to Esprit's commissioning of over thirty-five Canadian composers. Along with his careful attention to programming, Pauk's work involves a strong role in the development of Esprit's Toward a Living Art education and outreach programme. Pauk co-chaired the 1984 ISCM World Music Days, held in Toronto and Montreal. In 1986 he was music director and conductor of the Satori Festival of New Music in Winnipeg,



and most recently he was music director for R. Murray Schafer's *Princess of the Stars*, performed on Wildcat Lake in the Haliburton Forest and Wildlife Reserve.

As a composer, Pauk has written over thirty-five concert works and received commissions from the CBC, New Music Concerts, Vancouver New Music Society, The Quebec Symphony Orchestra, the Toronto Symphony Orchestra, leading Indian dancer and choreographer Menaka Thakkar, harpist Erica Goodman, the Hannaford Street Silver Band and many others. He has also composed for film, television, radio and music theatre.

Pauk's most recent film score work, composed with Alexina Louie, is the orchestral suite from the soundtrack of director Don McKellar's film *Last Night*. Pauk aims for musical diversity by developing projects for Esprit such as international tours, multi-media performances, outdoor music theatre, community concerts, and building unique partnerships with artists from other disciplines.

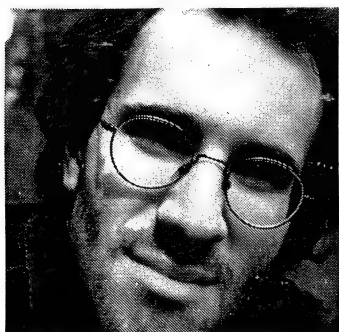
Concerto for Harp and Orchestra

"Erica Goodman is recognized as the most prodigious Canadian harpist when it comes to the development of new music. Her assured approach to performing in many styles and her technical prowess are legendary in the music world. When she asked me to compose a concerto for her, I was happy and grateful to be presented with the broad range of high caliber musicality she has to offer. I chose to write a work in five movements reflecting Erica's diversity and incorporating a few of the characteristics that have shown up in much of my work over the years - namely, a type of suspended, floating music along with music influenced by harmonies and rhythms from the jazz and pop worlds. The movements are titled:

- I. Floating World
- II. Riffs
- III. Embrace
- IV. Cadenza
- V. Salsalito

The harp part in its entirety was composed first. With a few adjustments, it is also intended to be playable as a solo without accompaniment. In composing the orchestral parts, I decided to embrace and enhance the harp material rather than pit the orchestra against the harp as in normal concerto form. The usual flashy glissandi and arpeggios associated with harp concerti have also been avoided. Instead, the player's virtuosity is revealed in such things as the ability to achieve the tricky pedal changes needed to bring the piece off. The piece also tests the player's mettle in terms of accuracy in rhythm and inflection while playing in the proper tempi."

Felix Profos *Untitled (loud melodies and chords)*



Felix Profos (1969) was born in Switzerland and studied piano with Hans-Jürg Strub in Winterthur and composition with Roland Moser in Basel as well as with Vladimir Tarnopolski in Moscow.

His oeuvre contains a dozen of orchestra and chamber works, among them a couple of prize-winning pieces, performed and recorded across Europe. A previous appearance at Gaudeamus was with the orchestra piece *Lichtgebiet* in 1996.

Untitled (loud melodies and chords) was written in 1998 for the Ensemble De Ereprijs. This music could be a long-forgotten

old war song of a primitive high-tech civilization in the far future...but of course, it isn't.

Uljas Voitto Pulkiss (1975) was born in Finland and studied mathematics and musicology at the Helsinki University, and composition as a private student with Tapani Lansio from 1994-97. In 1997 he went to the Sibelius Academy, studying with Magnus Lindberg, Jouni Kaipainen and Esa-Pekka Salonen. He also received an honourable mention from the Kuopio Competition for composers under 30 years old for Four Songs on Poems by Gosta Agren. That same year the foundation Pro Musica awarded him a scholarship (DM 20,000) for his compositional work. In 1998 he participated in the Warsaw Autumn Festival by playing an audiovisual instrument at the concert.

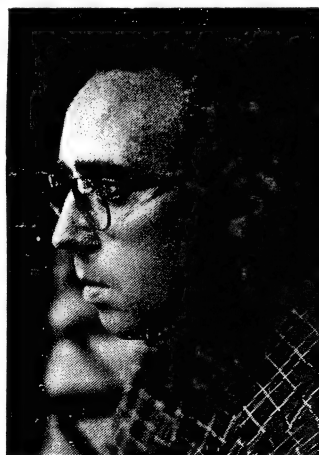


That same year his *Vaeltaja/Wanderer* for string quartet, piano, and soprano, was performed at the Young Nordic Music Festival. He has been awarded second prize for Octet by the New Tune Competition, organized by the Society of Finnish Composers, and has received numerous commissions from Finnish ensembles and choirs.

Encanto (Enchantment) is a piece for chamber orchestra and tape. The tape part (or nowadays a CD) contains both synthesized (C-sound) and concrete (glass) sounds, and is not heard continuously, but only appears occasionally to complete the listening experience. *Encanto* includes many microtones, including eighth-tone intervals. The use of microtones creates strange-sounding harmonies, which are actually partials of a series of high natural overtones.

Robin de Raaff *Der Einsame im Herbst*

After graduating from high school in 1989, Robin de Raaff took two computer courses in programming for automatized computer administrations. Then in 1991 he was accepted as a student at the Sweelinck Conservatory in Amsterdam, where he studied with Geert van Keulen (1991-1995), and since 1995 with Theo Loevendie. He has also participated in a masterclass with Pierre Boulez, and worked with Brian Ferneyhough both as a private student and in courses at the Internationale Ferienkurse für Neue Musik in Darmstadt in 1996. His musical background started with his father giving him weekly piano lessons when he was eight. A year later he began playing bass guitar without frets and learning simple improvisation skills. After turning 17 De Raaff discovered the world of classical music; it was then that he began to write and analyze music himself. He soon began developing his own methods of organizing musical structures and tone degrees, which, together with his musical fantasy, led to the type of music he currently composes.



De Raaff has been the recipient of the following awards: The KNTV Composition Prize 1995: *De Vlucht van de Magiër* (The Flight of the Magus) for soprano, flute, mandoline, guitar and harp, the International Competition for Composers of Chamber Music 1996: *Anachronie* for flute and harpsichord, the Young European Composers in Leipzig, 1995; a special prize for his chamber

music and the AG Kunst Prijs 1995: *Contradictie* for flute solo, *Athorus* for string quartet and *In Memoriam Dimitri Shostakovich* for 2 trompets, horns and orchestra.

Der Einsame im Herbst

"Long after programmer Peter-Jan Wagemans asked me to write a piece for the Doelen Ensemble, matching with the theme 'tragische liefde (tragic love)' of the 1998 Gergiev Festival, I realised that Arnold Schönberg was the main present and absent in the programme. He was to be the subject of my composition. I had realised before that he had survived his artistic sons Alban Berg and Anton Webern, and because of that reason lost the younger representatives of his twelfth tone technique. The title *Der Einsame im Herbst*, also the title of the second part of Gustav Mahlers *Das Lied von der Erde*, shows to my opinion the right kind of tragic. The *Kammerkonzert* by Berg, that he wrote for Schönbergs fiftieth birthday, starts with the initials of Schönberg, Webern and Berg as notes. In my composition I have augmented each of these initials to a separate part. The second part is based on the initials of Berg. From a background of harmonies for four voices a slowly accelerating choral develops which gradually comes more to the front and in the end puts its surrounding to the background.

This is also what the composition is about in an abstract sense, the difference between foreground and background and the exchange of these dimensions. I recently read 'De elementen' (The elements) by Mulisch, in which a comparable situation appears. Every chapter has an element as title. Little by little the chapters become shorter and the title more important. In the end they are the most important subject of the book.

Maja Solveig Ratkje *Waves II*



Maja Solveig Kjelstrup Ratkje (1973) was born in Trondheim, Norway and is currently studying composition at the Norwegian State Academy of Music with professors Olav Anton Thommessen, Lasse Thoresen among others. She has also had lessons with Gerald Bennett, Louis Andriessen, Sofia Gubaidulina, Ivar Frounberg, Klas Torstensson, Klaus Huber, Richard Barret, Kaija Saariaho and more. She attended IRCAM Summer Academy in 1999. In 1997 she attended the 3rd International Young Composers Meeting with the piece *Waves I*. This resulted in a commission for 'de ereprijs', *Waves II*. The newest version of the piece, *Waves IIb* was performed by Oslo Sinfonietta during Oslo Chamber Music Festival in 1998. *Waves IIb* was the winning Rostrum piece this year for composers of age under 30. Ratkje won the Norwegian Edvard price (price of the year) with it.

She has been performed in the Scandinavian countries as well as in Germany, France, Britain, USA and The Netherlands. She is currently working on following commissions: one piece for percussion, soprano and electronics, one for percussion and electronics, one for marching band and one for Cikada trio in Oslo.

She is also active as a singer/voice user, violin and theremin player as well as computer assistant and studio engineer, mostly in connection to the anarchist improvisation ensemble Spunk. They have done theatre projects, multi-media projects and concerts abroad and in Norway. CD was released in February 1999 (www.runegrammofon.com).

As a singer, Ratkje has performed a chamber opera by Dagfinn Rosnes, especially written for her voice, among many other things. She will be performing her own music for Ibsen's play "Ghosts"

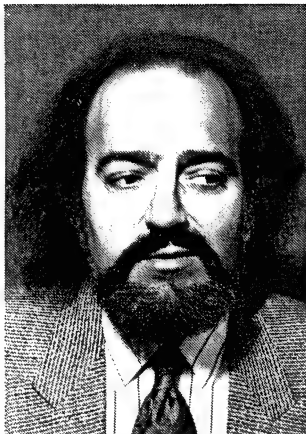
at Northlands festival in September 1999. Her works are distributed by the Norwegian Music Information Centre and Norsk Musikkforlag. Sound copies of works can also be found here.

Waves II is an expressive piece of music based on the ice cold calculations made when dealing with a tenor saxophone tone spectrum caused by playing the deepest note with the sound used in jazz music. This has already resulted in many pieces, *Sinus Seduction* (moods two) for tenor sax, four speakers and reverb among others. All pieces in the *Waves* series are made for an ensemble corresponding to 'de ereprijs'.

John Rea *Vanishing Points*

John Rea (1944), born in Canada, has led a triple career as composer, teacher, and concert producer. Recipient of many awards, he has been frequently commissioned and has written works in several genres: chamber music, music theatre, electro-acoustic music, and compositions for large ensemble such as orchestra, ballet, choral, and opera. He studied composition at the University of Toronto and at Princeton University.

Among his latest creative activities: the incidental music for the play *Urfaust-tragédie subjective* (after Goethe and Pessoa) for Théâtre UBU (Montreal, 1999); the septet *Plus que la plus que lente* for the Ex Novo Ensemble (Venice, 1998); the sextet *Études multiples* for Ensemble Clavivent (Montreal, 1997); a re-orchestration for 21 musicians of Alban Berg's opera *Wozzeck* for the Nouvel Ensemble Moderne (Banff and Montreal, 1995; score published by Universal Edition-Vienna); *Alma & Oskar* (melodrama from beyond the grave), for voice and piano written for the National Competition for Young Performers of the Canadian Broadcasting Corporation (Ottawa, 1995; the version for two voices and orchestra was premiered in Toronto, 1996); *Zefiro torna* for the *Esprit Orchestra* (Toronto, 1994); *Einer nach dem Andern!* for chamber orchestra (at the Festival de Liège, Belgium, 1994); *Débâcle* for the Nouvel Ensemble Moderne, (Radio-Canada television program "Les Beaux Dimanches"; 1993); *Canto di Beatrice* for two sopranos and two cellos (Italy, 1992); the melodrama *Une Fleur du mal* for soprano Marie-Danielle Parent, (Montreal, 1992); the string quartet *Objets Perdus* for the Arditti Quartet (Toronto, 1992); this work earned him the Governor-General's prize (Prix Jules-Léger) in 1992, the second time he has won this prize.



In 1979-80 John Rea lived in Berlin, and in 1984 he was composer-in-residence at Mannheim; elsewhere in Germany, performances of his music have taken place in Cologne and Stuttgart. His compositions have also been presented in a number of important events around the world such as the New Music America Festival in Philadelphia, L'itinéraire and the Festival Musica in France, at the Holland Festival as well as at the ISCM festivals in Denmark, Canada and Sweden. His works are particularly appreciated by orchestras: during the 1988-89 season both the Montreal Symphony Orchestra and the Toronto Symphony Orchestra programmed *Vanishing Points*. The following season the MSO played *Over Time*, which was taken up again in the 1990-91 season by the Quebec Symphony Orchestra. *Time and Again*, another work for orchestra, was performed at the ISCM Festival in October 1994 in Stockholm. *Zefiro torna* was taken on a tour of Western Canada by the *Esprit Orchestra* during the spring of 1998.

Besides his activities as a composer, John Rea has lectured and published articles on 20th-century music, and since 1973 has taught composition, music theory and history at McGill University,

where he was Dean of the Faculty of Music (1986-1991). Rea was also a founding member of the Montreal new music society Les Événements du Neuf (1978-1989). He also serves on the editorial board for the new music journal, *Circuit*, and is on the artistic committee of the Société de Musique Contemporaine du Québec.

Vanishing Points (1983) is the last panel of a musical triptych which includes *Hommage à Vasarely* (1977) for orchestra and *Treppenmusik* (1982) for an ensemble of saxophones, clarinets, strings and variable speed tape delay system. The visual arts have been the source of inspiration for all three works.

Hommage à Vasarely, as its title suggests, attempts a musical evocation of the geometrical patterns found in the work of Victor Vasarely (1908-1997), whereas *Treppenmusik* ("staircase music") draws upon the loop-like designs and illusions of the Dutch graphic artist, M.C. Escher (1898-1972).

Vanishing Points, while not connected to any one artist's work in particular, nevertheless alludes to the "vanishing point(s)" often found in paintings. Quick moving melodies vanish and reappear in continuous accelerations, reminiscent of the perceptual effects in art created by the convergence of two or more lines, producing the impression of perspective.

Vanishing Points was commissioned thanks to a grant from the Canada Council, by the National Youth Orchestra of Canada for the Esprit Orchestra. The work is dedicated to Esprit's founder-conductor, Alex Pauk.

Michel Redolfi *Portrait of Jean-Paul Celea with Double Bass & Jazz d'après Matisse*



Michel Redolfi (1951) was co-founder of one of the first French electro-acoustic music studios in 1968, the GMEM in Marseille. From 1986 to 1998 he was director of the CIRM (National Center for Experimental Music) and it's annual MANCA festival. With his team, he focused on projects in which New Music implies an experimental and playful rapport with the listener. Among this line of projects are a series of sound designs permanently installed in public museums and art centers or exhibits such as *Centre de la Mer Nausicaä*, *Parc de la Villette (Paris)*, *Fondation Maeght*, *the World Fair in Seville*. Also, he published CD and CD Rom of contemporary music dedicated to the young audience such as *Jungles* and *Berceuses* in association with original paintings by Di Rosa and Corneille.

He also pursues the field of classic *musique concrète* for concerts presentation and compact discs with compositions commissioned by the main French studios such as the GRM-Paris where *Portrait of Celea with Double-Bass* was premiered and GMEB-Bourges, where he composed *Jazz, d'après Matisse*. *Portrait of Celea with Double-Bass* won in 1994 an Ars Electronica Prize in Computer Music. His recent mixed compositions involves live soloists such as Pierre-Yves Artaud, Michael Lonsdale, Steve Shehan, Yumi Nara, Jean-Pierre Drouet .

From 1973 on, he collaborated with US studios where the research on digital instruments had taken off (Dartmouth College among others). At this point his pieces involved computer resources, such as in *Pacific Tubular Waves* for Synclavier. Resident composer at University of California and at the California Institute of the Arts from 1977 to 1984, he was awarded two grants by the National Endowments for the Arts (NEA) for developing a formal research on *underwater music*

implying developments in the fields of psychoacoustics and new instruments for the medium. He concretized the project in 1981 with the series *Sonic Waters*, premiered in the open ocean in San Diego for a floating and immersed audience. Large scale underwater music concerts or installation in pools or bay would follow until today, commissioned by international festivals such as Musica-Strasbourg, De Ijsbreker- Amsterdam, Ars Electronica-Linz, Sydney Festival. From 1997 to 1999 he designed and directed the Star Tracks concerts at the Planetarium, a series produced by De Ijsbreker Muziekcentrum. Also with De Ijsbreker in 1997, Dutch premiere of *Crysalis*, underwater opera with Yumi Nara, soprano. Collaborations with composers Michael Fahres and Mark Poysden. Several radio shows for NPS. Redolfi won many Awards ; Prize Ars Electronica 1994 & 1996, Austria (Computer music & Interactive art, Golden Faust 1994, France (Best multimedia production), and Prize Russolo-Pratella 1978 (Electro-acoustic music), Italy.

Portrait of Jean-Paul Celea with Double Bass (1991)

Music for a double bass player and his recorded double

- 1 Stuck, he can't play (1:54)
- 2 With Ray Bans (5:44)
- 3 Awesome and out of tune (3:28)
- 4 He falls asleep at his hotel (6:26)

Notes by the composer in the role of the painter :

- 1989 : Stormy meeting with the subject in Brazil, in a crowded Sao Paulo hotel lobby. Pascal Dusapin steps in and calms down the situation with generous Pinga cocktails.
- 1991 : Portrait of Celea in Nice at the CIRM studios. In front of the microphone he plays the double bass freely. Three days of recording in the form of sound sketches.
- 1991 : A few months later, composition of electroacoustic sequences in the studio, to try to capture the sound and personality of Jean Paul Celea (integrating his voice).

The recordings were digitally processed at the GRM in Paris, with the use of the SYTER. This portrait project eventually became a gallery of various styles of portraits, depicting facets of the soloist, from the experimentalist ferocious to the lyrical jazzman. Phantasmagorical soundscapes are the background to his wanderings.

The version premiered at the Museum of Modern Art in Nice was for double bass and tape, a duel/duo between Celea and his sound portraits, playing from the loudspeakers. The live recording of this concert was chosen for this concert version. However some movements relying on visual performances have been edited out.

Jazz, d'après Matisse (1989-1993)

Electro-acoustic suite inspired by "Jazz", cut-out gouaches of Henri Matisse. Short Version : 22:20. This piece was commissioned by the French Ministry of Culture & INA-GRM (Groupe de Recherches Musicales) Paris.

- 1 Circus (0:34)
- 2 The Swimmer (1:22)
- 3 The Clown -preceded by a Chinese Interlude (2:08)
- 4 The Nightmare of the White Elephant preceded by a Chinese Interlude (1:47)
- 5 Icarus -preceded by a Chinese Interlude (2:38)
- 6 The Lagoon -preceded by a Chinese Interlude (2:32)
- 7 The Heart -preceded by a Chinese Interlude (1:42)
- 8 The Cow-boy -surrounded by two Chinese Interludes (3:10)
- 9 The Knife Thrower (1:24)
- 10 The Lagoon -preceded by a Chinese Interlude (3:25)
- 11 Circus (0:34)

Concerning Henri Matisse's book "Jazz" (1947) : Between 1944 and 1946, Henri Matisse conceived a series of gouache cut-outs intitled "Jazz" and silkscreened into a book. Three hundred fifty of them were handprinted and sold to collectors all over the world. The 20 flamboyant color plates of "Jazz" were described by the painter as "chromatic and rhythmic improvisations" on the theme of the circus. Matisse separated the plates with handwritten pages of black gouache, arabesques created by the painter as background music to give eyes a rest. With "Jazz", Matisse integrates more than ever the fundamental vibration of the surrounding world. He conceives a rhythmic painting beginning with the sweep of the hand : holding a scissor, he cuts out the flow of time, taking into account its graceful or sharp curves without rectifying his gesture. Matisse improvises like a jazz musician.

On the music Jazz, d'après Matisse (1989) : There was no need to compose music on Matisse's "Jazz" since the gouaches already give off their own musicality. This is the reason why I opted for a personal "Jazz" based on the painter's point of view on simplicity. In the studios of the Groupe de Musique Experimentale de Bourges, I followed these ideas only using a few laboratory oscillators in order to obtain a palette of pure and contrasting waves. Their shaping was improvised on a voltage control matrix, allowing to modify in real time the overall form and tuning. Each new episode is titled after the painter's gouaches.

Later, Chinese interludes were composed and inserted in between the electronic sequences. These concrete music miniatures correspond to Matisse's manuscript pages in between the gouaches. They originate from soundscapes recorded in December '88 in Hong Kong and its surroundings (Kowloon and Cheung Chau Island). Whispers of unknown languages, the chirping of bird markets, sounds of vendors and ports weaving Far-Eastern textures.

Damien Ricketson *Ptolmey's Onion*



Damien Ricketson (1973) was born in Wollongong, Australia, and studied composition at the Sydney Conservatory under composers such as Bozidar Kos, Martin Wesley-Smith, Elena Kats-Chernin and Richard Toop, graduating in 1995. He was named 2MBS-FM's young composer of the year for his work *Lucid Ebb* (1994). His studies at the conservatory earned him not only the Don Banks Memorial Award for the most outstanding composition

student of 1995, but also attracted international recognition in the form of a Dutch government scholarship (NUFFIC) to study at the Royal Conservatory of The Hague with Louis Andriessen, Diderik Wagenaar and Richard Barrett. Ricketson has also been selected to attend numerous academies and professional development programs, including the 1996 Australian Composers Orchestral Forum, which saw the work *Chirriar* performed by the Tasmanian Symphony Orchestra conducted by David Porcellijn, and more recently the 1997 Polish Summer Academy for composers in Kraków. Damien returned to Australia to the première of a second orchestral work, *Just Below Nausicaa*, commissioned by Symphony Australia and again performed by the Tasmanian Symphony Orchestra.

Ricketson is an active promoter and contributor to contemporary music, having organised many performances and concerts. He is the co-founder and co-director of the 'spring ensemble', a growing collective of vibrant young musicians dedicated to the performance of new music. The ensemble is committed to providing an outlet for fresh ideas as well as tackling outstanding works of this century. The ensemble collaborates with a wide variety of individuals and organisations, from distinguished personalities including Roger Woodward and renowned English composer/conductor

Michael Finnissy, to organisations such as Alliance Francaise, Sydney Opera House, and has an ongoing relationship with the Sydney Spring International Festival of New Music. It is through these collaborations that many of Ricketson's works have attracted critical acclaim, including the première of *Lamina* for solo trumpet and 16 instruments, selected by ABC Classic FM to represent new Australian music at the Paris International Rostrum, and most recently, the work *Ptolemy's Onion*, which won a Marienberg Spring Award for 'An Outstanding Australian Composition' in 1998.

Ricketson has also been an active performer on violin, tabla and didgeridu, and was a member of a world music ensemble, the Sea Gypsies. He has also been involved with many educational activities, such as children's orchestras and has 'curated' a weekend festival/forum at the Sydney Opera House.

Ptolemy's Onion (1998), for amplified bass flute and electric string quartet, consists of 7 fragments:

- I From the Edge of the Ninth Sphere
- II A view in
- III Kether's Path
- IV Equant
- V Shards and Shadows
- VI Blurring Maps
- VII OEI wheeze

Ptolemy's Onion comes out of an imaginary map: a three-dimensional landscape that shapes and pulls at the music as it undergoes its journey through time. Exerting a gravitational-like influence, this nest of epicycles steers the basic music elements seamlessly around pure alignment and apparent chaos.

Magnus Robb *Summoning Dawn*

Magnus Robb was born in Edinburgh in 1970. He started composing at the age of sixteen and subsequently took lessons with John McLeod. He then studied at the University of York, where his main teacher was David Blake. While there he composed *Lios Mor* for nine players, which was later played by the Nash Ensemble in the Barbican Hall, where he was finalist in the "BBC Young Musicians of the Year Lloyds Bank Composer Award". *Delphi*, for chamber orchestra, was performed by the Dutch Radio Chamber Orchestra at the 1991 Gaudeamus Music Week. This autumn his *Folksong* is to be played by the Athelas Ensemble in Copenhagen, Belfast, Aberdeen, Edinburgh, London, and at the Huddersfield Contemporary Music Festival, and because he is a finalist in the IBM/RSNO competition, his *Veer-Erne* is to be played by the Royal Scottish National Orchestra in Glasgow. He is particularly interested in contemporary music from Scandinavia, having studied both with Per Nørgard at the Dartington Summer School and with Poul Ruders privately. After graduating from York, he went to the Guildhall School of Music and Drama in London where his teachers were Robert Saxton and Simon Bainbridge. He is now studying with Louis Andriessen in Holland on a Sir James Cairdis Travelling Scholarship.



Summoning Dawn was inspired by recordings I made of the Siberian Rubythroat when I visited the Tuva region of Siberia on the border with Mongolia during the summer of 1995. The Siberian Rubythroat *Luscinia calliope* is a bird related to the nightingale, the bluethroat and the robin,

which often sings its richly varied song in the night. I was struck by the way it uses imitations of other birds in the manner of a collage, to articulate a melody of its own very particular contour, and also by the continuum of material, from fresh imitations to old evolved ones. Substituting the onomatopoeic names of birds from various human languages: kittiwake, pipit, karakiet (Dutch for reed warbler), kwak (Dutch for night heron), strizh (Russian for swift) etc., I traced a parallels between the rubythroat's song and the possible evolution of human languages and music. Just as the rubythroat's nocturnal song seems like a little ritual to ensure the return of dawn, perhaps this musical rite, like an aboriginal 'dreaming', may recall a more distant dawn.

Miguel Ruiz *Endimion y la luna*



Miguel Ruiz (1964) was born in Madrid and graduated in composition summa cum laude in 1993 from Berklee College of Music in Boston, USA. He then went on to do postgraduate work at the Sweelinck Conservatory in Amsterdam. His composition teachers have been Tom Mac Gah, John Bavicchi, Rafael Reina and Daan Manneke. He has also studied biology and economy at the Universidad Complutense in Madrid.

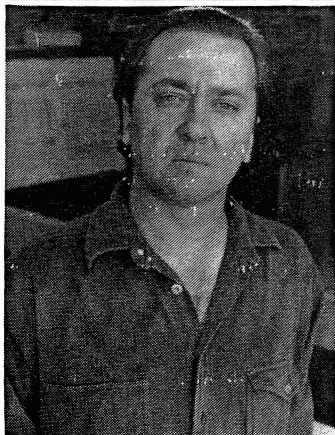
He has been the recipient of the Rome Prize, the Richard Levine Composition Prize, and an honorable mention in the Berklee Wind Ensemble Composition Contest. He has also worked extensively for theater and dance companies.

Endimion y la luna

Endimion and the moon (Selene) are two legendary figure of the Ancien Greece. Endimion was a sheepman, and Selen the Godess of the Moon. They were in love, he used to look at the sky all nights and follow the trip of the moon over the sky.

In this piece there are 4 elements, four lines which each have different cycles of tempo. One of these lines is constantly "quarter note=100", around them different orbits turn around in subtle movements of tempo in time as the physical movement in the space.

Michael Smetanin *Notiscordadime*



Michael Smetanin (1958) is probably the most distinctive figure among younger Australian composers. Born of Russian parents he completed his Bachelor of Music in Composition at the New South Wales Conservatorium of Music in 1981 winning several young composers' prizes, including the Frank Hutchens Scholarship in three successive years.

In 1982, having been awarded an International Fellowship by the Music Board of the Australia Council, Smetanin went to study with leading Dutch Composer Louis Andriessen at the Royal Conservatorium in The Hague. Further awards from the Netherlands Ministry of Education and Science, and the Amsterdam Foundation for Arts Funds enabled him to spend two and a half years studying with Andriessen until December 1984.

While studying in Holland, Smetanin composed his first major work, *Track* (for 12 musicians), in collaboration with the ensemble Hoketus. In 1984 he wrote *The Ladder Of Escape* for Harry Sparnaay's Het Basklarinetten Kollektief. This work was premiered at the 1984 Salzburg Aspekte Festival in Austria and has since received many performances all over the world. It has been recorded by Sparnaay (Attacca LP, now on C.D.) and its title was appropriated for a whole series of new music CD's issued by Attacca.

Since Smetanin returned to Australia his work has continued to gather awards including the inaugural New South Wales Young Composers Ward, *Per Canonem 11* was selected for performance at the International Gaudeamus Music Week in Amsterdam, second prize in the 1989 Olympia International Composition Competition (Greek Radio) for his string quartet *Red Lightning*, the Sounds Australian State Awards for his controversial orchestral work *Black Snow*, which gained front-page headlines in the national press the, 1991 Sounds Australian National Award for best chamber work for *Spray*, and first prize in the Georges Enescu International Composition Competition for the work *Fyi-gjifi*.

During this period his music both crystallised and diversified - the initial minimalist influences of his work, already sharpened and refined by his contact with Andriessen were partly supplanted by a more abrasive hyper-energetic style, whose roots can be found in sources as diverse as Stravinsky, funk and Xenakis.

In February 1993, the internationally acclaimed Elision ensemble of Melbourne presented the first programme devoted entirely to Smetanin's music, including the premiere of *Hot Block* and the large-scale song cycle *The Skinless Kiss Of Angles*. These works were subsequently recorded for compact disc by Elision, which was released on ABC Classics in May 1995.

Smetanin's two largest works to-date, are the chamber opera *The Burrow*, with libretto by Alision Croggon, which is a "psychological profile" of Franz Kafka during his last minutes of life. It created a sensation when it was premiered at the 1994 Perth Festival, with Lyndon Terracini as Kafka; it received a Sydney season shortly after and a new production by Chamber Made Opera in Melbourne in 1995. The other is his second opera *Gauguin* which was completed in 1997.

Nontiscordardima for bass flute

The starting point for this miniature was the composers impending ninth wedding anniversary. Accordingly, everything in the piece was to be based on nines (although in the event, it didn't quite work out that way). Since his wife is Italian, Smetanin started looking in an Italian dictionary for words related to the number 9, and above the word *nonuplo* (ninefold) he found 'nontiscordardime: forget-me-not. What could be more appropriate for an anniversary piece?

Nontiscordadime was commissioned and first performed by flutist Laura Chislett with financial assistance from the Australia Council.

Ana Sokolovic *Géométrie sentimentale*

Ana Sokolovic (1968) was born in Belgrade, Yugoslavia. She studied composition Dusan Radic at the University of Novi Sad, and later with Zoran Eric at the University of Belgrade. Studying with José Evangelista, she recently received her master's degree from the University of Montreal. In the summer of 1997 she also attended a composition workshop with Tristan Murail. She has composed works for orchestra and for piano, and several pieces of chamber



music. Several pieces have been performed in Canada, Yugoslavia, The Netherlands, Switzerland and Germany. Sokolovic has received commissions from the Esprit Orchestra, Société de Musique Contemporaine du Québec, the Brune Dance Company, the Molinari String Quartet, the Orchestre Baroque Montréal, and the Ensemble Contemporain de Montréal. In 1995 and 1998 she was a prize winner in the SOCAN Competition for Young Composers. In 1996 she represented Canada at UNESCO's International Rostrum of Composers in Paris. Ana Sokolovic lives in Montréal and is an Associate Composer at the Canadian Music Centre.

Géométrie sentimentale

As in a novel by William Faulkner, a single tale is recounted by three witnesses. The same material is seen from three different angles, resulting in a music of variable geometrics. The character, personality and sensibility of each of three protagonists are suggested by geometric forms: the ruggedness of the triangle, the grace of the circle, and the obstinacy of the square.

Géométrie sentimentale (Sentimental Geometry) was composed in 1997 for the Ensemble Contemporain de Montréal, with support of the Canada Council.

Jummei Suzuki *Le départ*



Jummei Suzuki (1970) was born in Tokyo, Japan. He graduated from Tokyo National University of Fine Arts and Music in 1995 and went to the graduate school of the same university. Since 1997 he has been studying composition and electronic music at the Conservatoire National Supérieur de Musique in Paris. In 1995 Suzuki was selected for the second Fukui Harp Music Award and the 64th Japan Music Competition. He has participated in The Music Festival in Bangkok 1995 (ACL), and in 1996 was selected for the 18th Japan Symphony Foundation Award. Suzuki has studied with Mutsuo Shishido, Teruyuki Noda, Toshi Ichianagi, Ryôhei Hirose and Ichirô Nodaira in Tokyo, and with Gérard Grisey and Marco Stroppa in Paris.

Le départ for 4 instrumentalists (1998/99), was premiered in Tokyo by Ensemble Contemporary α on 26 December 1998, and has since been slightly revised. It consists of seven short sections, based on the concept of expressing successive changes without stopping, achieved by intruding musical materials that appear and disappear in a certain order. Each section has a different character, each intervening and influencing the other, overwhelmed by the other, or merged into it. Finally they produce other material, which is again changed successively. That is what I have tried to express in this piece. Throughout the piece you can see *Le départ* (the departure), which starts with one material, undergoes a transition into heterogeneous material, which marks the beginning of a new point of departure with other material.

Paul Termos 1991

Paul Termos (1952) studied at the Amsterdam Conservatory from 1974 to 1979, including composition under Ton de Leeuw. Besides composing, he is active as a saxophonist and an improviser, playing in numerous ensembles, including those of Maarten Altena, Guus Janssen and Misha Mengelberg. He also conducts his own ensembles and has been giving solo concerts since 1986. As a composer he is regarded as one of the founders of the

so-called "New Simplicity" style of composing in The Netherlands.

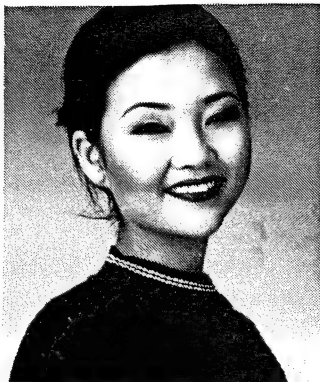
Among his best known pieces are *New Work*, a concert for alto saxophone and orchestra, *Express* and *Cammama*, for which he was awarded a prize in 1985 by the municipality of Amsterdam.



Leilei Tian Zhan Zidu

Leilei Tian (1971) was born in Jiangsu Province, China. She began studying the piano at the age of six. From 1988 to 1995 Tian studied composition at the Central Conservatory of Music in Beijing with Prof. Zhenmin Xu, receiving her bachelor's and master's degrees. Since 1997 she has been studying at a graduate level at Göteborg University in Sweden with Prof. Ole Lutzow-Holm and Anders Hultqvist.

Zhan Zidu (The Punishment of Zidu, 1998) was written for Musica Vitae, a Swedish string ensemble. It was inspired by an ancient Chinese story about ghosts. In this piece I tried to place an emphasis on the sounding directions and on the dramatic development of the work.



Andrew Toovey Come and Go

Andrew Toovey (1962) studied composition with Jonathan Harvey, Morton Feldman and Michael Finnissy. He has won a series of prestigious composition awards, including the Tippett Prize for *Untitled String Quartet*, the Terra Nova Prize for the ensemble work *Ate*, the Bernard Shore Viola Composition Award for *(nobody'll know)* for cello and piano. Toovey's works have enjoyed first-class interpretations by Pierre Yves Artaud, Alan Hacker, Michael Finnissy, James Clapperton, the Mistry Quartet, the Endymion Ensemble and the BBC Symphony Orchestra. His music, which has been performed in the UK, Norway, USA, The Netherlands, Germany, Italy and France, embraces both the radicalism characteristic of the so-called 'new complexity' - an increasingly influential development in British music over the past decade - and a meditative simplicity drawn partly from the example of Morton Feldman and partly from Eastern influences. The resulting highly individual style is most impressive for its directness of utterance and expressive volatility. He has recently completed a chamber opera, *UBU*, and is now working on an orchestral piece, *Red Icon*, commissioned by the BBC for the BBC Symphonic Orchestra, and a one-act opera, *The Juniper Tree*, commissioned by the Broomhill Trust. He is also associate composer for the Young Concert Artists Trust. Toovey is artistic director of the new music ensemble IXION, and a part-time music teacher at Bishops Ramsey School.



Nadir Vassena *Triptych-Crucifixion*



Born in Balerna, Switzerland, Nadir Vassena (1970) studied composition in Milan with Bruno Zanolini and Alessandro Solbiati. In 1993 he participated in the Royaumont Composition Course held by Brian Ferneyhough. In 1992 Vassena won the Westdeutsche Rundfunk Competition in Cologne with *Per una maschera* for string quartet, and in 1994 a shared first prize from the Institut für Neue Musik der Hochschule der Künste in Berlin with *Nocturnes I-II-III* for saxophone and piano. In 1996 he both won the Kompositionswettbewerb für Kammermusik Winterthur with *Formulae* for flute and harpsichord, and participated in the Gaudeamus Music Week, where his work *Mysterium Lunae* for choir a cappella was performed. Some of Vassena's recent works are *In tempore belli* for guitar,

Golem for flute and percussion, *Aleph* for five instruments, and *Totem* for orchestra.

In 1997 he won second prize at the Mozartwettbewerb Salzburg-Mozarteum. The orchestral work *Totem* was selected for the 1997 Gaudeamus Music Week. That same year he participated in the Atelier de Blonay with Roland Moser and Michael Jarrell (Ensemble Contrechamps en résidence). Recently he attended the Internationales KomponistInnenseminar (Klangforum Wien) under the direction of Sylvain Cambreling. In 1998 Vassena was awarded First Mention at the 9th Competition for Orchestral Composition in Besançon.

Triptych-Crucifixion is about the triptychs and crucifixions by Francis Bacon. What is a triptych? Something that is 'folded into three', folded as in 'braided' or 'crossed'. A division in appearance only, one that, on the contrary, favours overlapping, connecting and crossing, and therefore also includes transparencies, hybrids and clashes. Not the division or the breakdown of a unit, but rather a separation in order to more clearly distinguish the whole.

Sensations separated in space but forced into a rhythmic movement that pulsates from one side to the other, from one arm to the other. A shimmering of waves and rocks that increasingly pervade the body, expending itself finally in suffocation, cessation of the beat, the end of pulsation. Taking down the yard-arms and yielding to the sea. (Dedicated to all shipwrecked mariners)

Andrea Vigani *Fondamente Nuove*



Andrea Vigani (1970) was born in Milan and graduated in 1992 from the G. Verdi Conservatory in Milan after studying violin with S. Minella. He also studied composition with G. Possio and with G. Giuliano electro-acoustic music, and later continued his studies with Franco Donatoni. In 1990 he won a jury prize at the competition Citta di Pavia for his clarinet solo, *Flowers for Algheron*. As part of the celebrations of the discovery of America he received a commission from La Piccola Sinfonica di Milano for *Frame for a Rose* for thirteen instruments and tape. In 1995 he won first prize at the Edvard Grieg Competition for Young Composers in Oslo for *Tre prospettive* for piano solo. That same year he wrote music for the Lindsay Kemp ballet, Special guest: *Federico and Giulietta*. In 1996 *Graffiti I - IV* for string quartet was

selected by the Gaudeamus Foundation for the international festival Composers' Arena. In 1998

he was commissioned by the Milano Classica Chamber Orchestra to write *Preludio a suoni rituali*. His compositions have enjoyed numerous performances in Europe, have been recorded by Italian RAI broadcasting, among others, and are published by Rugginenti Editore of Milan and Agenda of Bologna.

Fondamenta Nuove has perhaps to do with the breaking up of light and sound, with the birth of colours. It even probably has to do with Leonardo da Vinci. "... according to Leonardo, light has never been an abstract ray moving in man's mind and eye, but a radiant sea that, in any case, continuously interacts with matter. And any matter, objects, men, countries cannot be represented by the continuous, precise light of their outlines but only by the continuous vanishing of their surfaces ..."

This piece is a journey into my memory, a journey that has as its point of departure a coffee shop in Venice located in Fondamenta Nuove, and as its point of arrival the Levanzo bay, part of a small and savage island south of Sicily.

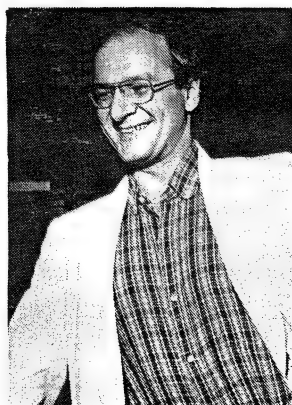
Two opposite types of light, sounds and colours are linked: Venice, the breaking up of light on the quiet canal waters; the transformation of images and colours into small fragments of mosaic that continuously change; disintegration and aggregation of echoes and reverberations "... and, as a tinkling of tea sets, one hears the sound of Venetian churches in a box of casual lives, at night the Adriatic Sea fills the canal to the brim, as a bathtub, rocking boats like cradles, you sink down, where the brother of Northern Sphinxes, a winged and learned lion does not shout, "With whom are you?", by closing the book, happy to drown into the lapping of mirrors ..." and Levanzo, a direct light, clean, defined, pure colours, that are accentuated and rarefied by the distance of memory "... a lonely bay; not more than five sailing boats, fishing nets, like bedsheets hung out to dry, sunset, old men watching the soccer match in a coffee shop, the blue bursts into the border, catches fire beyond the star ..."

This piece perhaps represents a colour somewhere between blue and violet: indigo, a very beautiful name but a colour that doesn't exist, like the temporality of a performance. A reverse is made in memory from the closest to the remotest past, creating a sort of temporal bubble, even if "... a sea compressed in the body of the map; a mollusk shell left on the seabed, with a hidden face, enchanted with the play; Time comes out of waves, changing the hand of the clock in the concert hall, and only to that hand, until the coffee cools down, the lagoon is lapping, punishing with the anxiety about fixing this landscape in my memory, a landscape capable of not needing me". (The sentences are quotations from I. Brodsky, Italian Poems)

Claude Vivier *Zipangu*

Claude Vivier (1943-1983) studied composition with Gilies Tremblay and piano with Irving Heller at the conservatory in Montreal. He subsequently went to Europe to study composition with Karlheinz Stockhausen, and electronic music with Gottfried Michael Koenig and Hans Ulrich Humpert. He obtained several grants from the Canada Council and was named Composer of the Year by the Canadian Music Council in 1981.

The two years of study with Stockhausen revealed a musical personality with a predilection for monody and for writing for the voice, solo and choral, but also began to show the importance Vivier was to place on texts, and unveiled a style of writing that was to stray progressively farther from the usual contemporary music trends to become increasingly

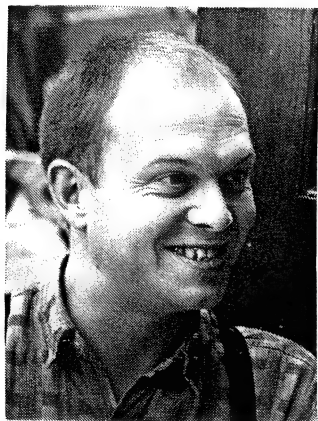


personal and transparent In 1977 Vivier undertook a journey to Asia and the Middle East; the great variety of musical influences he underwent had the effect, paradoxically, of purifying his own musical expression. Melody gradually occupied a foremost position in his works and his concept of music as being an integral part of daily life continued. After a few years of teaching in Montreal, Vivier devoted his time entirely to composition. He was writing a piece prophetically entitled *Do you believe in the immortality of the soul* when he died in Paris on March 7, 1983. He left some forty works characterized by one of the most personal and expressive styles in the evolution of Canadian music.

Zipangu was commissioned by New Music Concerts to be performed by 2 groups of strings: on the one hand, six violins and on the other, one violin, three violas, two cellos and one double bass. Vivier wrote: "*Zipangu* was the name given to Japan during the time of Marco Polo. Building around the melody. I explore different aspects of "colour" in this piece. I have tried to veil my harmonic structures by using different bow techniques. A colourful sound is obtained by applying exaggerated bow pressure on the strings as opposed to pure harmonics when returning to normal technique. In this way melody becomes "colour" (chords), grows lighter and slowly returns as though purified and solitary."

The melody of which Vivier speaks is always present in the work. It is clearly expressed at both the beginning and the end of the piece, but undergoes all sorts of transformations throughout. In one of the most beautiful passages we hear a solo violin playing a very fanciful air against a texture made up entirely of harmonics and in which we recognize the basic harmony and its harmonization. It is a work which towards the end achieves a deeply moving lyricism in a grave and somber passage.

Ian Willcock GRAVE



Ian Willcock received an MM. in composition from Kings College, London. In 1984, together with composer Howard Haigh, he formed the new music ensemble Collective Title, who have since performed his pieces widely. His music has also been performed by Lontano, Electric Phoenix and the Lindsay and Goldsmith Quartets. In 1986 he won the Yorkshire Arts Association composition competition for string quartets with *Quartet: In Praise of Action*. His *The Committee Holds up a Mirror*, commissioned by the Scottish National Orchestra, and *For the Republic*, written for John Kenny and Nachiko Maekane, have both been recorded by the BBC. *Face*, made on the UPIC music computer system in London and Paris, was recently premiered at the Barbican Centre. Future plans include a commission for the 1990 New McNaughton concerts.

Yasuko Yamaguchi Positions

Yasuko Yamaguchi (1969) was born in Nagasaki, Japan. She graduated from Composition Department of Tokyo University of Arts in 1991, where she studied composition with Akira Kitamura, Prof. Hideo Kobayashi and Michio Mamiya. From October 1997, she is studying with Prof. Manfred Trojahn at Robert-Schumann-Hochschule Düsseldorf. She was a winner of following competitions; The 13th. Kanagawa Art Festival Chorus Piece Competition in 1989, and The 8th. Competition for Young Composers by ISCM in 1992.

She was also commissioned a piece for guitar by a Japanese guitarist, Kazuhito Yamashita in 1994.

In 1999 she took part in the 5th Gaudeamus International Young Composers Meeting 1999 in Apeldoorn. Her works have been performed in Japan, Germany, Taiwan, The Netherlands and New Zealand. In October her new work for orchestra will be performed in Düsseldorf, Germany.



Positions a three-minute composition was very difficult for me, because the instrumentation, which had given, was considerably strange, at least for me. But at first I found two groups in the instrumentation, that is to say single instruments, like flute, clarinet, trumpet etc., and double instruments, like two soprano saxophones, two horns etc.. Then I thought of the positions of each instrument. The single instruments are placed in the center, and on the both sides the double instruments are placed. These three groups not only sound alternately, but the front position and the behind position also sound alternately. I managed the piece up to two-thirds of that strictly, then I gave a free place for performers. For this place of the improvisation I composed materials for each instrument. They have similar materials, so the audience can hear probably unexpected similar phrase at the same time.

John Zorn *The road runner*

John Zorn (1953) was born in New York City. He played a variety of instruments before studying saxophone and composition at Webster College in St. Louis in the early 1970's. He is founding member and saxophonist of the group Naked City and composed all of the works the ensemble performed.

Zorn has written film scores and cartoon soundtracks, and has composed several works for a variety of instrumentation. Zorn continues to collaborate with acclaimed musicians and is considered a master of making use of a recording studio as a compositional tool. Many of Zorn's compositions exist only in their recorded renditions, which are assembled "moment by moment" in the studio. For six months each year he lives in Tokyo, absorbing a culture he admires for its ability to borrow and mirror other cultures. Zorn tours and performs with his group and with other collaborators in many cities throughout the United States, Japan and Europe.



Over the last several years, Zorn has developed a compositional method in which he jots down diverse ideas and images - musical "moments" - on filing cards, which are then sorted and ordered to provide the composition's structure. Zorn's method of composition has been influenced by cartoon soundtracks and their composers, particularly Carl Stalling (of the Warner Brothers cartoons), whom Zorn equates with Stravinsky for the ability to compose a piece from disparate musical elements.

Speed, the increasing rate at which the world changes, is a critical concern via the pace at which his musical "moments" give way to or collide with one another. Marked at first by his own remarkably versatile alto saxophone. Zorn's music over the last decade has incorporated other instruments, unconventional sounds, and musical "information" from around the globe. From the

example of Duke Ellington, Zorn thinks of the musicians who play works as essential collaborators in his compositions.

"Kaleidoscopic" has been used to describe his approach to composing, because his pieces present a quick-changing array of disparate sound elements. Readily admitting he has a short attention span, Zorn constructs his music to reflect a mercurial fascination with the fast-paced flow of information. Overall, the individualistic efforts of the performers are essential to the success of each piece, as their personalities become discrete musical elements like chords, meters, or themes, to be orchestrated by the composer.

Trained in classical composition, initial inspirations being the American composer-inventors Charles Ives, John Cage and Harry Partch. He developed an interest in jazz when he attended a concert given by trumpeter Jacques Coursil, who was teaching him French at the time. His later jazz idols have included Anthony Braxton, Ornette Coleman, Jimmy Giuffre and Roscoe Mitchell. Since 1974 he has been active on New York's Lower East Side, a leading representative of the "downtown" avant garde, applying "game theory" to structure free improvisational parallel technique to Butch Morris' condition. Zorn's keen study of bebop and his razorsharp alto saxophone technique gained him respect from the jazz players: in 1977 he and guitarist Eugene Chadbourne were included in an 11-piece ensemble playing Frank Lowe's compositions. A record collector, Zorn was inspired by Derek Bailey's Incus releases, and in 1983 recorded *Yankees* with him and trombonist George Lewis. The same year he wrote some music from Hal Willner's tribute to Thelonious Monk album, *That's the Way I feel now*. In 1985 he contributed to Willner's Kurt Weil album *Lost in The Stars* and made a commercial breakthrough with *The Big Gundown*, which interpreted Ennio Morricone's themes by deploying all kind of unlikely musicians (including Big John Patton and Toots Thielmans). New for Lulu (1987) with Lewis and Bill Frisell, presented classic hard bop tunes from the 60's with bebop venture, following *Voodoo* by the Sonny Clark Memorial quartet (Zorn, Wayne Horvitz, Ray Drummond, Bobby Previte). Declaring that hardcore rock music had the same intensity as 60's free fazz, he championed Nottingham's Napalm Death and recorded hardcore versions of Ornette Coleman's tunes on the provocative *Spy Vs Spy* (1989). *Naked City* (Frisell -g- Fred Frith -b- Joey Baron -b-) became his vehicle for skipping between slcaze jazz, surf rock and hardcore: they made an impressive debut for Elektra/Nonesuch in 1990. In 1991 he formed Pain Killer with bassist/producer Bill Laswell and Mick Harris (the drummer from Napalm Death) and released *Cuts of a Virgin* on Earache, The Nottingham hardcore label. He played at Company Week 1991, proving by his commitment and enthusiasm that (relative) commercial success has not made him turn his back on free improvisation. Zorn's genre transgression seems set to become the commonsense of creative music in the 90's.

The Road runner

This musical sketch is a typical recycled work of the American composer John Zorn. He has collected materials from the old accordion repertoire (folk music, classical transcribed music, ironic melodies...) as a source of continuous quoting.

The title suggest this continuous trying, inventing, following programmes to finally get NOTHING.

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PERFORMERS

acco land



In 1994, Claudio Jacomucci and Anne Landa, two musicians interested in new musical idioms, create acco land, an accordion duet to promote contemporary accordion music. They've built a new image of the instrument convincing many composers, presenting new works by Berio, Donatoni, De Pablo,

Mannino, Porena, Chailly, Crivelli, Rendine, Garau, Nicolau, Ruiz, Pagliarani, Mencherini, Iges, Manca, Sugiyama, Dall'Ongaro, De Rossi Re and many others. They've performed in many festivals and venues all around the world.

acco land has become also a cultural association in San Sebastián (Spain), which organizes festivals, workshops and meetings. A serie of new contemporary accordion music (acco land Series - accordion perspectives) is published by Bèrben Edition, Italy.

Robert Aitken - flute

see composers

ASKO Ensemble



The Asko Ensemble is an ensemble which concentrates solely upon the performance of twentieth-century music. The ASKO was originally founded in 1966 as a student orchestra but has since developed into a professional ensemble whose instrumentation depends upon the music being performed. Recent programmes have been devoted to György Kurtág, György Ligeti, Karlheinz Stockhausen, Edgard Varèse and Claude Vivier. The ensemble often works in close collaboration with composers and has performed premières by Louis Andriessen, Brian Ferneyhough, Silvia Fómína, Luca Francesconi, Fred Frith, Benedict Mason, Karlheinz Stockhausen, Klas Torstensson, Theo Verbey, Iannis Xenakis, John Zorn and Robert Zuidam. The group does not have a permanent conductor

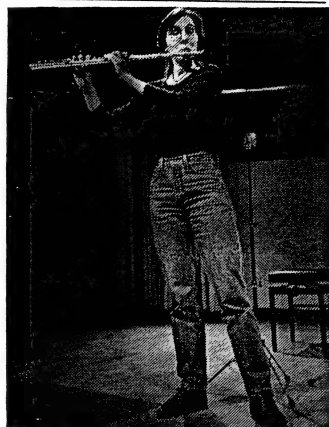
and has regularly worked together with Riccardo Chailly, Péter Eötvös, Oliver Knussen and Hans Zender, among others.

Brass of the Moving Image

Brass of the Moving Image consists of Rochus Aust, piccolo, trumpet, Basco Pohontsch, trumpet, Bettina Wauschke, tuba, Ralf Kleinehanding, snare drum, Han de Groot, projections and Markus Aust, sound direction.

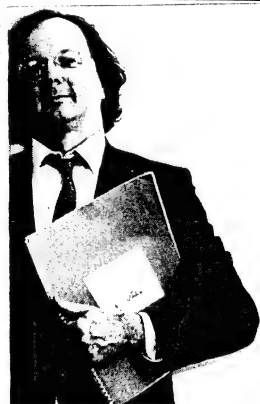
Helen Bledsoe - flute

American flutist Helen Bledsoe has performed throughout Europe, Canada and the US as a soloist and ensemble player. She holds degrees from the University of Pittsburgh (summa cum laude), Indiana University, and the Sweelinck Conservatory (with distinction). In the autumn of 1992 and 1993 she held residency at the Banff Centre, Canada, where she could pursue her interests in avant-garde chamber music, live electronics and world music. Since moving to Europe in 1994, she has performed with the Nieuw Ensemble and the Klangforum Wien. As a soloist she has won several concerts awards, as well as the International Gaudeamus Interpreters Competition in 1996.



Ed Bogaard - conductor

Ed Bogaard (1943) received his degree at the Utrecht Conservatory. In 1969 he formed the Dutch Saxophone Quartet. He performs frequently home and abroad in recitals and concerts many of them being recorded by radio or television. Bogaard worked with many conductors, among others; Jean Fournet, Diego Masson and Leo Driehuys. He teaches saxophone at the Amsterdam and Utrecht Conservatory.

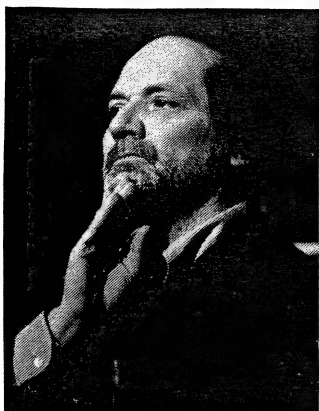


Ensemble Amsterdam Conservatory

This ensemble is was formed specifically for the International Gaudeamus Music Week, and is conducted by Harry Sparnaay, a specialist in contemporary music. All members are students at the Conservatory of Amsterdam and are interested in contemporary music.

Violin - Tim Kliphuis, Inge Jongerman, Rogier van der Tak, Zoë Eborn, Floor Gerritsen, Stijn Schmeddes, Mascha van Sloten, Aidine Hoek, Carolien Heinen, Semra Lee
Viola - Jorne Meijer, Manuel Visser,
Cello - Janneke Weyermars, Claire Schirtzinger,
Contrabas - Joost Hillen

Peter Eötvös - conductor



Peter Eötvös is one of the most famous interpreters of music from the 20th century and conducts many mayor orchestras in Europe, the nited States and Japan. Invited by Pierre Boulez, he conducted in 1978 during the openingconcert of IRCAM in Paris and was then appointed director of the Ensemble InterContemporain, which he was untill 1991. Before he had been a guestconductor of the BCC Symphony Orchestra and from 1992 to 1995 he was guestconductor of the Budapest Festival Orchestra. From 1994 he is conductor of the Radio Chamber Orchestra. Peter Eötvös also worked with the Royal Concertgebouw Orchestra and the Berliner Philharmoniker. He worked at operahouse as the Scala, Covent Garden and de Munt. In 1991 he founded the International Eötvös Institute and Foundation for young composers and conductors Peter

Eötvös was appointed 'Officier de l'ordre des Arts et de Lettres by the Franch ministry of culture in 1998. In 1997 he won the Bartok Prize in Hungary. Among his compositions there are; Psychokosmos, Atlantis, Shadows, Two Monologues and Replica. The opera The Three Sisters has been played all around the world and is still to be seen on many European Festivals

de ereprijs

de ereprijs is a Dutch ensemble specializing in contemporary Dutch music, often in combination with striking works from the 20th century repertoire. Besides concert tours, de ereprijs often organizes special projects in conjunction other art disciplines. This has resulted in programmes combining music with dance, sculpture, theatre and architecture. Many compositions have been written for de ereprijs, many in conjunction with the municipality of Apeldoorn and the province of Gelderland. Their repertoire also includes works by many foreign composers, resulting in invitations from festivals and theatres abroad. de ereprijs operates in variable formations, performing works ranging from solos to full ensemble formation, including percussion, and works requiring amplification of the instruments. This has resulted in a wide range of performance styles, from classical chamber orchestra repertoire to pop music to electronic studio music. de ereprijs prides itself on offering both composers and audiences an enormously differentiated sound range in unusual programmes.



Jos Dingelhoff, Wim Boerman - flute
Hans Witteman - clarinet
Ans van Dijk, Robert Wijnands - saxophone
Frédéric de Leeuw - trumpet
Wim Megens, Jeroen van Dijk - Horn
Peter de Hoop, Henk Boerman - trombone
Dineke Griek - Bass - tuba
Paul Vos - Electric Guitar
Willy Tiemessen - Electric Bass-Guitar
Frans Rutten - piano
André Groen - percussion

Esprit Orchestra

Esprit is Canada's only orchestra devoted to commissioning and performing contemporary orchestral music by Canadian composers. Founded in 1983 by music director Alex Pauk, Esprit commissions new works each year, and premieres them along with many other new works by leading Canadian ensembles and soloists. Esprit presents an annual subscription series in Toronto and performs special concerts produced by the internationally-acclaimed Rhombus Media Inc. In 1997 Esprit released its fourth CBC Records compact disc, *Tabuh Tabuhan: Music of Colin McPhee*. It was nominated for two 1998 JUNO Awards, including Best Large Ensemble.

Erica Goodman - harp

A native of Toronto, Erica Goodman is acclaimed as one of the world's outstanding solo harpists. She received her training at the Royal Conservatory of Music (Toronto), the National Music Camp (Interlochen, Michigan) and the Curtis Institute of Music (Philadelphia). Already a concert performer in her teens, Ms. Goodman played under the baton of Igor Stravinsky when he recorded in Toronto. She has appeared as a soloist at numerous international festivals, as well as with leading orchestras and ensembles in Canada, the United States and Europe. Ms. Goodman made her New York debut as a soloist with the National Arts Center Orchestra during that orchestra's American debut concert at Lincoln Center in 1972.

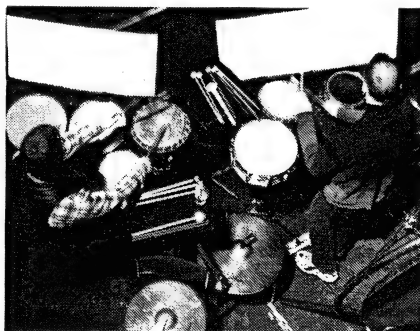
Recent concerts include: The Tanglewood Music Festival, L.S.A.; Wigmore Hall, London; The Royal Palace, Stockholm; The Yatsugatake Music festival, Japan; The Canadian Embassy, Washington, D.C. As Canada's foremost studio harpist, Erica Goodman has played in hundreds of radio and TV productions, commercials and film scores. In addition, Ms. Goodman has performed on stage and national television with such stars as Percy Faith, Tony Bennett, Henry Mancini, Hagood Hardy and Gene DiNovi.

Ms. Goodman can be heard on several recordings for the BIS, Marquis, Opening Day and CBC labels. In 1980 Erica Goodman won the Grand Prix du Disque Canada for her recording, "Flute and Harp" with Robert Aitken. In 1995, she won a Juno for her solo album, "Erica Goodman Plays Canadian Harp Music". Now Magazine selected her as Best Classical Musician in its 1996 "Best of Toronto" readers' poll. She continues to be an active member of the music scene in Toronto.

The Hague Percussion Group

The Hague Percussion Group was founded in 1977 by four percussion students at the Royal Conservatory in The Hague. Every since the ensemble has endeavoured to present a wide range of 20th-century percussion music. Almost all of their programs include works specifically commissioned by the ensemble. The group currently consists of six percussionists, and since 1998 has been led by the Dutch composer Peter Adriaansz. The ensemble has appeared extensively in Europe, the U.S.A. and the Middle East, and has been invited to numerous leading festivals for new music.

The repertoire of the ensemble consists of almost the entire corpus of western percussive music, from the first compositions for percussion ensemble in the first half of this century to the percussion sextets by Iannis Xenakis. In addition, the ensemble performs traditional African music, and has



worked in close collaboration with leading African master drummers, such as Ali N'Diaye Rose, Abraham Kobenah Adzenyah and Venancio Notico Mbande.

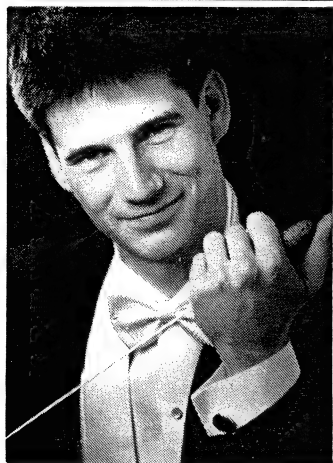
Composers such as Elliott Carter, Mauricio Kagel, Theo Loevendie, Steve Reich, John Cage, James Wood and Param Vir have worked with the ensemble in preparing performances of their works. A particular association with Karlheinz Stockhausen has resulted in a series of appearances of The Hague Percussion Group in Stockhausen's opera *Samstag aus Licht* in the Teatro alla Scala in Milan.

In 1992 The Hague Percussion Group celebrated its fifteenth anniversary with the organization of the Percussion Festival in The Hague. In October 1994 the second Percussion Festival featured The Hague Percussion Group with a program dedicated to the American composer Henry Brant. In September 1995 the group appeared in a BBC Proms concert at the Royal Albert Hall in London, and in 1997 the group participated in the Musik-Biennale Berlin.

The Hague Percussion Group also performs with ensembles, orchestras and various soloists. In the 1996-1997 season the group successfully collaborated with Theatergroep Hollandia in a hilarious percussive music theater project for all ages. In 1999 the group will participate in a Dutch-Japanese co-production, an opera by the Japanese composer Maki Ishii.

A series of three CDs have been produced, each concentrating on a particular group of instruments: 1) membranophones (Skin Hits), 2) wooden instruments (The Wooden Branch), and 3) metal instruments (Irony).

Micha Hamel-conductor



Micha Hamel (1970) first studied conducting and composition privately with Huub Kerstens, and attended masterclasses by Morton Feldman and John Cage. He graduated from the Royal Conservatory in The Hague in 1994 after studying orchestral conducting with Ed Spanjaard and Jac van Steen, and composition with Diderik Wagenaar and Konrad Boehmer. He then went to Tanglewood, where he studied composition with Mario Davidovsky and Louis Andriessen. His music has been performed by the Radio Chamber Orchestra, the Ives Ensemble, the Mondriaan Quartet, the Nieuw Ensemble, the Schönberg Ensemble and the Nederlands Balletorkest, among others. He has written ballet music for the contemporary London dancing group "VOLTaire", the Mark Baldwin Dance Company and for Toer van Schaik with the Nationaal Ballet. He has also written theater music

for children's theater, for Hans Croiset and for the Nationaal Toneel. In 1994 Micha Hamel was awarded the Encouragement Prize for his work by the Amsterdams Fonds voor the Kunst, and in 1998 he was awarded the Elisabeth Evers Prize, a biennial prize for talented young musicians.

As a conductor Micha Hamel is primarily active in contemporary music. Since 1993 he has regularly conducted the Nieuw Ensemble, The Hague Percussion Group and the Schönberg Ensemble. He has also conducted the Nederlands Ballet Orkest, the Noord Hollands Filharmonisch Orkest, the Radio Philharmonic Orchestra, the Radio Symphony en the Radio Chamber Orchestra. In 1997 the Radio Philharmonic Orchestra was awarded the Bernard Haitink scholarship and appointed Micha Hamel as assistant conductor for two seasons.

Maartje ten Hoorn

see composers

International Ensemble

International Ensemble is especially formed for the performance of *Junk Box Fraud* by Donnacha Dennehy.

Taco Kooistra - conducting
Natasha Lohan - voice
Stephie Buttrich - voice
Nora Mulder - piano
Pauline Post - piano
Christof May - clarinet
Wolter Wierbos - trombone

Taco Kooistra

Taco Kooistra studied with Jean Decroos at the Sweelinck Conservatory. For two years he took part in the lessons of the soloists-classes of Erling Blondel Bengtsson in Copenhagen. He specialised in baroque music with Wieland Kuyken and in contemporary music with Siegwald Palm.

Taco Kooistra plays with different ensembles, ASKO Ensemble and the Nieuw Ensemble. He also plays in the Dufy stringquartet and baroque cello in Anima Eterna.

As a soloist he plays with many different ensembles and orchestras. On the label Attaca he released a solo CD. Kooistra plays a lot of contemporary music, gives worldpremieres of many pieces sometimes especially written for him. In these last years he took part in many conducting courses, led by Jorma Panula, professor at the Sibelius Academie in Helsinki. He conducted the Mikkeli Chamber Orchestra, Vaasa City Orchestra and Moscow Symphony Orchestra. He debut in The Netherlands was in 1999 with the ASKO Ensemble.



Anne La Berge

Flutist/composer Anne La Berge grew up in Stillwater, Minnesota, and is now based in Amsterdam, The Netherlands. Her education includes a Bachelor of Music degree cum laude from the University of New Mexico where she studied with Frank Bowen, a Master of Music degree from the University of Illinois where she was a teaching assistant to Alexander Murray, and two years of theoretical research studies at the University of California San Diego where one of her projects as a composer/performer was a microtonal flute duo with John Fonville. She was awarded the performance prize from the 1990 Darmstadt Ferienkursen für Neue Musik and is a regular guest performer and lecturer for music festivals in Europe and the United States.

She performs in an amplified flute and electric guitar duo with composer/guitarist David Dramm; a duo with percussionist Yuko Suzuki; and the improvisation group 'aardvark'. She has appeared on television and radio in the United States, South America, and throughout Europe. She has



performed with the Ensemble Modern, Frances-Marie Uitti, Gene Carl, and other improvisation ensembles in Holland. Current commissions include a solo flute work for the National Flute Association 1992 Competition, a program of dance music from the Amsterdam Funds for the Arts (with David Dramm) 1995, a program of improvisation-based music for the Rotterdams Improvisation Pool, a program of dance music for the Utrechtse School 1996. She has received support from STEIM in Amsterdam for many of her composition projects including a piece for oboe (Cathy Millikin) in 1996 and a collaborative music theater work with Matt Rogalsky (1977). She is published by Frog Peak Music and has a CD of her own works on the Frog Peak label, entitled blow.

She currently performs on the Brannen/Kingma flute and has demonstrated and lectured on the flute at a number of flute and composition festivals including the NFA Convention, the Gaudeamus Composers week, and the French and German Flute Festivals.

Hans Leenders



Hans Leenders studied percussion and later also conducting at the Rotterdam Conservatory. In 1995 after his studies he was appointed percussionist at the Rotterdam Philharmonic Orchestra. Next to this job he continued his conducting lessons with Arie van Beek. Leenders participated in masterclasses with Ilja Panula. He is artistic leader of Percussive Rotterdam, a percussion group specialised in the performance of contemporary percussion music. Last year Leenders was one of the finalists of the Kirill Kondrashin Conductors Competition. With the Bernhard Haitink Beurs, given to the Rotterdam Philharmonic Orchestra, Leenders will next year be the assistant-conductor to Gergiev, together with Ernst van Tiel.

LOOS

LOOS was formed in 1982. The music they make is not to put in a separate category or genre. LOOS works between improvised and composed music, where the two elements constantly influence each other. This creates a tension between the musicians themselves and between the musicians and the audience.

By mixing modern technology and electronics and cooperations with theatre, dance and visual arts have made LOOS in recent years one of the most renowned international avant-garde ensembles.

Peter van Bergen - reed-instruments, Gerard Bouwhuis - piano, Huib Emmer electric guitar , Johan Faber - percussion, Patricio Wang - electric- and bass guitar, Dennis Rudge - voice.

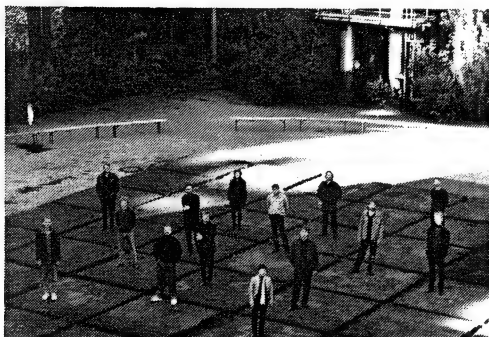
Diego Masson - conductor

The French conductor Diego Masson studied at the Paris Conservatoire and, on completing his studies became a percussionist with Domaine Musicale. Following a period of study with Pierre Boulez, in 1966 he formed Musique Vivante, a group he still directs in regular concerts presenting important contemporary works. After considerable success as Music Director of the Marseille Opera in the 1970s Diego Masson went on to pursue an international conducting career which has taken him to the major musical centres of Europe, and to Australia.

In recent seasons he has appeared at the Frankfurt Festival with the Orchestra Giovanile Italiana, conducted the first performances of Robert Saxton's opera *Caritas* for Opera North and given concerts with the Scottish Chamber Orchestra, the Orchestra of Radio France, the Collegium Academicum, Geneva, the Xenakis Ensemble and the London Sinfonietta. He has also recently worked with the Stuttgart Chamber Orchestra, the BBC Philharmonic and Ulster Orchestras and the Malmö Symphony Orchestra.

Ned McGowan

MusikFabrik



The Ensemble Musikabrik was formed in 1990 and has since become one of the leading international ensembles for the performance and advancement of contemporary music. A self-governing ensemble of fifteen musicians, the MusikFabrik embodies a continuous process of artistic and programmatic development, not only giving outstanding performances of 20th-century music, but also awarding commissions to composers of all nationalities, and working with representatives of such disciplines as dance, theatre, opera, multi-media and improvisation. Ever

since its debut at the Witten Festival for New Music in 1991, the MusikFabrik ensemble has performed regularly at such leading international festivals as Ars Musica Brussels, Berlin Biennale, Darmstadt, Donaueschingen, Huddersfield, Presence Paris, Settembre Musica Torino and Warsaw Autumn.

In its conducted concerts the ensemble has worked with a number of young promising conductors, as well as artists such as James Avery, Peter Eötvös, Vinko Globokar, Mauricio Kagel, Johannes Kalitzke, Jonathan Nott, Diego Masson, Zsolt Nagy, Peter Rundel, Karlheinz Stockhausen, Lothar Zagrosek and Hans Zender, to name only a few.

From its inception the MusikFabrik has been generously and loyally supported by the state of North Rhine Westfalia and the city of Dusseldorf.

Nieuw Ensemble



Harrie Starreveld - flute
Ernest Rombout - oboe
Arjan Kappers &
Ermo Hartsuijker - (bass) clarinet
Hans Wesseling - mandoline
Helenus de Rijke - guitar
Ernestine Stoop - harp
John Snijders - piano
Herman Halewijn - percussion
Angel Gimeno - violin
Frank Brakkee - viola
Taco Kooistra - cello
Rozemarie Heggen - double bass

In 1980 Theo Loevendie wrote music for a theater production of Shakespeare's poem "Venus and Adonis" using five instruments: bass clarinet, violin, mandoline, guitar and percussion. This marked the beginning of the Nieuw Ensemble. Because there was no repertoire for this unique group of instruments, the ensemble turned this into its strong point: music simply had to be written. In order to stimulate composing at a structural level, the ensemble organized composers' workshops. Gradually the ensemble was expanded to a total of twelve instruments, but the four instrumental families - woodwinds, plucked instruments, strings, and percussion - were maintained, which meant that the original, unique sound was also maintained.

Now, almost twenty years later, the Nieuw Ensemble has its own repertoire of more than four hundred and fifty works, of which half was written specifically for this group. Under its principal conductor, Ed Spanjaard, the ensemble has developed into one of the leading groups for the performance of contemporary music in Europe, and has worked closely with composers such as Boulez, Carter, Donatoni, Ferneyhough, De Leeuw, Ligeti, Kurtág and Loevendie.

In 1998 the Nieuw Ensemble premiered three operas: Qu Xiaosong's *Life on a String* in KunstenFESTIVALdesArts in Brussels; *Een Ziel van Hout* by Robert Heppener, een multi-media show for the Holland Festival; and *Alfred*, *Alfred* by Franco Donatoni in Strasbourg and Paris. In the coming season the Nieuw Ensemble can be heard all over Europe, appearing, for example, at

the Edinburgh International Festival and the Huddersfield Festival, the Ultima Festival in Oslo, the GAS Festival in Göteborg, Wien Modern in Austria and Milano Musica in Italy. Guo Wenjing's opera *Night Banquet* and Donatoni's *Alfred*, *Alfred* will be premiered in The Netherlands. In the spring of 2000 the Nieuw Ensemble will celebrate its twentieth anniversary.

Alex Pauk

see composers

Radio Chamber Orchestra

The Radio Chamber Orchestra is a classic orchestra, consisting of 39 musician. This forms the base of the ensemble that can be smaller or larger depending on the pieces that are performed. This flexibility is very important for the performance of contemporary music, and modern composers are not limited to 18th century orchestra settings anymore. By this the Radio Chamber Orchestra has build up a repertoire bridging 300 years.

In 1994 Frans Brüggen resigned as artistic leader, but is still connected to the orchestra as permanent guest-conductor. He was succeeded by two conductors, Ton Koopman and Peter Eötvös. Both conductors are worldfamous, Ton Koopman as leader of the 'Amsterdam Baroque Orchestra, Eötvös is among others conductor of the 'Ensemble Intercontemporain in Paris.

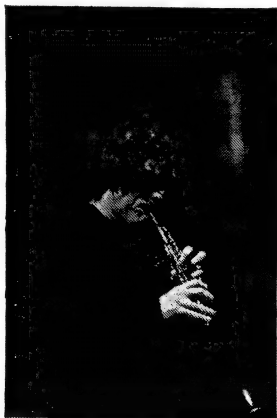
By working with two conductors with different background, the orchestra tries to reduce the gulf between classical and contemporary music. Many compositions were premiered by the Radio Chamber Orchestra, often paying at European festivals for contemporary music. The Orchestra records regularly Dutch music in cooperation with the NM-Classics label.

The Radio Chamber Orchestra is part of the Muziekcentrum voor de Omroep (Musiccentre for the Broadcasting Foundation), that is devoted to the performance for the Dutch Broadcasting Cooperations.

Ernest Rombout - oboe

Rombout studied at the Musikhochschule in Freiburg with Heinz Holliger. He received his degree and a seldomly given solo exam 'cum laude. He also studied with Aurice Bourgue and Nikolaus Harnoncourt.

In 1983 he made his debut as a soloist at the Concertgebouw in Amsterdam with the oboeconcert by Richard Strauss. Since he has played with many renowned orchestras and ensembles in Europe, Japan and the United States. He played with Radio Symphonie Orchestra Berlin, Wiener Streichersolisten, the Prague Chamberorchestra, the Residentie Orkest, Nieuw Sinfonietta Amsterdam and the Nieuw Ensemble. In 1994 Decca released his first solo-CD with oboeconcerts of Mozart and Haydn with the Royal Concertgebouw Orchestra.



Inspired by his performance, young composers among them Luca Francesconi, Claudio Ambrosini and David del Puerto, composed new works for him. Rombout also teaches since 1985 oboe at the Utrecht Conservatory. He frequently gives masterclasses and workshops and was for the first time in 1998 member of the jury of the international oboe competition in Genève.

Rotterdam Philharmonic Brass



The Rotterdam Philharmonic Brass, comprised of members from the Rotterdam Philharmonic Orchestra (principal conductor Valery Gergiev), is one of the most remarkable brass sections in Dutch professional symphony orchestras. All players have considerable performance experience in other groups, including The Netherlands Brass Quintet, the Dutch Brass Ensemble, The Netherlands Wind Ensemble and the Rotterdam Trombone Quartet.

The Rotterdam Philharmonic Brass, founded in 1997, performs music varying from Renaissance dance music to fantastic arrangements by Eric Crees of Bernstein's *West Side Story*, to modern compositions. The ensemble performs in various formations, but the basic formation consists of four trumpets, four French horns, three tenor trombones, a bass trombone, a tuba and three percussionists.

The ensemble will shortly record a compact disc with Prokofiev arrangements by Saskia Apon. Saskia Apon has already composed and arranged for brass with considerable success, and the Rotterdam Philharmonic Brass has exclusive performance rights to her Prokofiev arrangements for the next three years.

Saxophone Ensemble

The Saxophone Ensemble was especially formed for the performance of *Portals of distortion* by Matthew Burtner.

The ensemble members are; Sander Beumer, Remko Majou, Piet Rebel, Robert Tuinhof, Bart Kok, Bas Abswoude, Hubert Jan Hubeek, Wiarda Hamburg and Ties Mellema.

Harry Sparnaay - conductor



Harry Sparnaay studied at the Conservatory of Amsterdam with Ru Otto. After graduating with a performer's degree for clarinet he specialized in bass clarinet and won the first prize at the International Gaudeamus Competition. The first time ever a bass clarinetist won this prestigious competition. Today he ranks among the world's most distinguished bass clarinet performers.

He played solo at numerous important music festivals, and has been a featured performer with many major orchestras. He has given concerts and made radio recordings all over Europe, North and South America, Canada, Australia, New Zealand, Asia and Indonesia performing works written for and dedicated to him. Over 500 pieces are written for him by composers such as: Iannis Xenakis, Luciano Berio, Isang Yun, Theo Loevendie, Michael Smetanin, Brian Ferneyhough, Ton de Leeuw, and many others.

He was musician in residence and gave masterclasses at several universities. He is professor of bass clarinet and contemporary music at the Conservatories of Amsterdam and Utrecht, where his

unique bass clarinet programme attracts students from all over the world, some of them prize winners during important contests. He premiered many works by amongst others; Karlheinz Stockhausen, The Loevendie, Luigi Nono, Klaas de Vries and Claude Vivier.

He founded the duo Fusion Moderne with pianist Polo de Haas and the Bass Clarinet Collective (9 bass clarinets, including 3 contrabass clarinets). Together with flutist Harrie Starreveld and pianist René Eckhardt he formed Het Trio in 1984. He has been a jury member at the International Gaudeamus Contest several times and was a member of the Dutch Section of the ISCM.

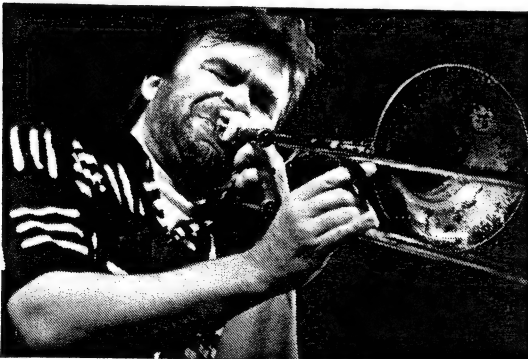
Steamboat Switzerland

Steamboat Switzerland is a Swiss trio that in its own unique way operates somewhere between rock, improvisation and composed music. Its sound is dominated by the hammond organ, played by Dominic Blum, reminding us on the one hand of pop music in the sixties, but also introducing us to a whole new range of sounds. The trio alternates its often savage improvisations with virtuosic performances of written compositions by various composers.



Dominik Blum, hammond organ and synthesizers
Marino Pliakas, bass guitar
Lucas Niggli, drums, percussion

Wolter Wierbos - trombone



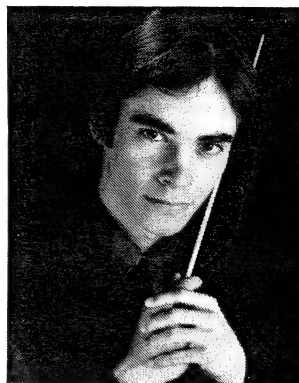
Wolter Wierbos is considered one of the world's leading trombone players. He has played throughout all of Europe and has toured numerous times throughout Canada and USA, Japan and Indonesia. He can be heard on more than 70 cds and lps. Wierbos has many awards to his name including the Laren Jazzpodium Prijs, the Podiumprijs for Jazz and Improvised Music and the most important Dutch jazz prize, the Boy Edgar Prize.

Since 1979 he has played with numerous music ensembles: Cumulus (with Ab Baars and Harry de Wit), JC Tans and the Rockets, Sean Bergins MOB, Theo Loevendie Quintet, Guus Janssen Septet, LOOS (Peter van Bergen), Celebration of Difference (with Jarmo Hoogendijk and en van den Dungen) and theater, dance, television and film projects. He has been invited to play with the EX, Gruppo Sportivo, and the Nieuw Ensemble (led by Ed Spanjaard). He has also played with Henry Threadgill, The Berlin Contemporary Jazz Orchestra (led by Alexander von Schlippenbach), the European Big Band (led by Cecil Taylor), the John Carter Project, Butch Morris and Tom Cora. He is currently active with the Maarten Altena Ensemble, Mischa Mengelbergs ICP, the Podium Trio (with Jan Kuiper and Paul van Kemenade), Gerry Hemmingway Quintet,

Curtis Clark Sextet, Franky Douglas Sunchild, Bik Bent raam, Albrecht Maurer Quartet and Available Jelly. He also plays childrens concerts with Ernst Reijseger and Alan "Gunga" Purves and maintains a solo career.

Ilan Volkov - conductor

Born in Israel, Ilan Volkov (1976) started playing the violin at the age of six. He continued his violin studies with Chaim Taub, leader of the Israel Philharmonic Orchestra, while studying piano with Alexander Volkov and composition with Abel Ehrlich. From 1991-1993 he studied conducting with Mendi Rodan at the Rubin Academy of Music in Jerusalem, and in 1993 went to England to study at the Royal Academy of Music with Colin Matters, George Hurst, Sir Colin Davies and Ilya Musin. In 1996 he took part in a masterclass with Pierre Boulez and the London Symphony Orchestra, conducting parts of Stravinsky's Chant du Rossignol and Notations by Boulez. He has also participated in conducting masterclasses with Helmut Rilling and with John Eliot Gardiner and the Monteverdi Orchestra, choir and soloists at the Bachakademie in Stuttgart.



Volkov was appointed Principal Conductor of the London Philharmonic Youth Orchestra at the start of the 1997-98 season. He will combine this with his new position as Assistant Conductor to Seij Ozawa and the Boston Symphony Orchestra. This two-year appointment will see Volkov conducting one of Boston's main subscription weeks as well as significant involvement in the orchestra's summer season at Tanglewood.

Night of the Unexpected 1999 - Music without a millennium problem

This year an important place has been given to "The Fences Show" by the American-English-Dutch group Tonk, whose performances combines both composed and improvised music. "The Fences Show" is a whirling show in which Broadway-like compositions written specifically for the show are altered with works by composers as diverse as Duke Ellington and Brian Ferneyhough. Right from the first rehearsal, performers and artists collaborate closely, so that the various disciplines - dance, text, music and theater - become an almost organic whole. It's not without reason that the name Tonk was chosen, the name of a piece by Ellington and Strayhorn dating from 1946. So, too, Ellington's music would be inconceivable without the contributions by members in his combo. "The Fences Show" was premiered in New York last January as part of the "Music at the Anthology" series produced by Philip Glass.

The Austrian trio Radian is altogether different. This group originates from the techno movement, to which Panasonic and the Viennese group MEGO collective also belong. Stefan Nemeth's synthesizers provide a colorful zooming and cracking sound tapestry. The almost hypnotically rhythmical background by bass and drums make the connection to techno clearly audible.

The German trombonist Günter Christmann is a master of details and belongs to the most famed trombonists of his generation. His original approach has assured him a unique position on the periphery of improvised music. He's a principled and original musician who deserves to be heard in Holland more often!

The music by bass clarinetist and composer Lori Freedman occupies a place in that grey area somewhere between improvised and composed music. The Manitoba Arts Council has commissioned her for a work for bass clarinet, to be premiered during The Night of the

Unexpected. The joint performance by Kaffe Matthews and Edwin van der Heide is sure to be exciting. At our request, these two live electronic musicians were asked to rehearse together for a few days. The result can be heard during *The Night of the Unexpected*.

Günter Christmann - trombone

Günter Christmann is one of the best improvisers of his generation. Although he has been a member of large ensembles such as the Globe Unity Orchestra and King Übu, his personal style of playing comes out best in his solo concerts and in performances with his own "VARIO" projects. During the last few years he has worked extensively with VARIO 34, bringing together talented young improvisers such as Mats Gustafsson and Thomas Lehn.



Lori Freedman - bass clarinet



The Canadian bass clarinetist Lori Freedman is regarded as one of Canada's top performers of contemporary music. She originally began her performance career as a member of the symphony orchestras in Vancouver and Toronto. In the early 90s she began to concentrate on contemporary chamber music and improvising. In addition to numerous solo concerts, she also regularly performs with ensembles such as the Vancouver New Music Ensemble and her own improvising duo, Queen Mab.

Edwin van der Heide - live electronics

Edwin van der Heide studied sonology at the Royal Conservatory in The Hague, graduating in 1992. As a composer and performer, he concentrates primarily on electronic music and the creation of sound installations. He is continually discovering new instruments, performance techniques and ways of creating and reproducing new sounds, striving to develop a new musical language. Van der Heide has performed in The Netherlands, Germany, Britain, France, Austria, Spain, Poland, Japan and the USA.

Kaffe Matthews - violin, live electronics

Trained as a violinist, for the last fifteen years Kaffe Matthews is best known for her live-sampling performances in a great variety of ambiances, such as churches, tents and tearooms. Sampling with microphones her own violin sounds and sounds around her, she then transforms these to complex musical sounds bordering on noise. She has worked with Christian Fennesz, Charles Hayward,



Jon Rose, and Panasonic, among others, and also teaches violin and live electronics at the Guildhall School of Music and Drama in London.

Radian, deconstruction noise

Radian is a young Austrian group occupying a special niche in the Viennese music scene. In contrast to their colleagues on the MEGO label such as Pita Rehberg and Ramon Bauer, Radian doesn't use laptops as music instruments, but relatively traditional analog synthesizers, bass guitar and percussion. The group is based in the Viennese Internet café Rhiz and was very successful last year during the Nickelsdorfer Konfrontationen festival.

Tonk, music theater

Tonk is a young international group with a special conception of music theater. The group believes in working with various disciplines right from the very inception of projects, resulting in a common language with an original atmosphere. Members of Tonk have musical backgrounds both in composing and in improvising.



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